

# NEW YORK MIRROR

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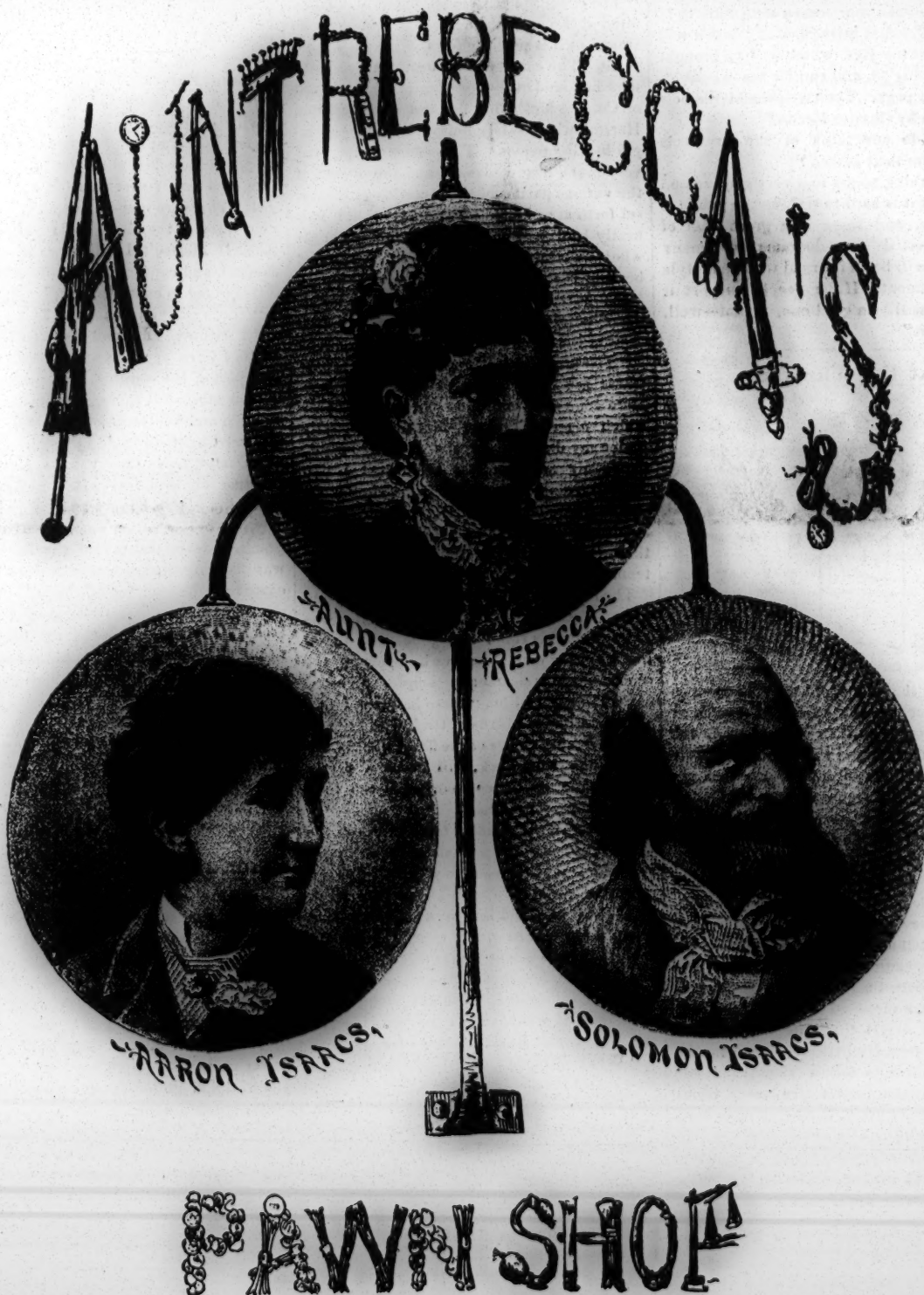
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## The Musical Mirror.



The Metropolitan Alcazar is the coolest and one of the most agreeable places wherein to lounge away an evening this hot weather. The Doctor of Alcantara, albeit not by any means an original nor brilliant composition, is still pleasant to the multitude, and the ballet, Sylvia, is really charming. The music, by the celebrated French composer, Delibes, is bright and effective, illustrating the dramatic situations of the ballet with fidelity. In fact, musically speaking, Sylvia is immensely superior to most pieces of the class. Mr. Novellis and his excellent band of musicians leave nothing to be desired in the interpretation. Of Bonfanti, the pet of the public, there is nothing to be said in praise that has not been said so many times before that repetition seems impertinent; suffice it to observe that she has lost not a jot nor tittle of her old time grace, spirit and agility. Lepri is one of the most accomplished prime ballerine we have seen for many years; her elasticity of limb is wonderful; her aerial flights, so to call them, resemble the posing of a sea-bird, and her extraordinary staying powers in the points of her toes seem without limit. The coryphees are fine, handsome young women, with magnificent legs and a fair amount of training which shows better every time we see them.

At Koster and Bial's the Gypsies have been replaced by a scratch band under Mr. Zaulig, who, being a man that has had experience and a fine musician, will probably in time tone down the roughness and make "the crooked straight and the rough places plain." At present the music is rather jolting, something like a street railway crossing. The Tyroleans warble Jodel, their wildwood notes, as merrily as of yore; but we sadly miss the pretty little zither player who looked so sweet and played so badly, and who used to "maah" under her fringed lids in such an artless (?) way. She is gone, and no more do we struggle for a front seat at the middle table. The St. Felix Sisters are not within our province of criticism, thank Heaven! So let them pass. Vanoni has been ill, and the attendance has been good on the part of the public and bad on the part of the waiters and officials, as is the wont of the servants of this house. The fellow who sells tickets especially is of a most refreshing insolence of demeanor. These domestics, being protected by their surroundings, are not immediately available for purposes of personal chastisement, and, presuming on their invulnerability, cultivate a piquant style of impertinence that almost amounts to high art. We purpose the next time we visit Koster and Bial's to bring with us a cane with a nail in the end of it wherewith to prick the conscience of the servant who sells the tickets. "Parnel les avengies le borgne est Roi," and perhaps a fellow with his eye out might be esteemed a prince among men so blind to their own interests as to employ a rude, blackguardly fellow in a place where of all others civility is needful.

Miss Marie Hunter took Miss Dora Wiley's place as Violetta in The Merry War on Monday last, with but scant time for study, scarce any rehearsal and at short notice. Miss Marie Hunter made a most palpable and unmistakable hit. She was recalled continually, and encored perpetually. Her voice is not as good as Miss Wiley's, but her acting is infinitely better. She is pretty and graceful, and possesses the power of charming her audience. Consequently mentally, Miss Dora Wiley forgot all her grievances, condoned all her manager's offenses, and came back to her post on Tuesday night. Miss Marie Hunter was too dangerous a rival to have lying around loose. We have often wondered on what principle are the singers of small parts selected by opera bouffe managers. There used to be a curiosity in London called the "Singing Mouse." We had thought the variety extinct; but a specimen still exists in the party who squalls the little solo at the beginning of the second act of The Merry War. Whenever we hear that tiny wheeze we are irresistibly reminded of a bit of cheese, "which is pretty, tho' we never meant it as such!"

The Bijou Opera House is doing wonderfully well considering the heat. Miss Post is fast rendering herself a firm favorite in New York, and Charles Dungan sustains the good impression he made last season. Both these young artists have good fresh voices and are very attractive personally, and possess a good deal of available talent. John How-

son is, of course, the very best comedian of the more artistic school we have; in fact, he has no rival in opera bouffe, whether as singer or actor. Mr. Digby Bell is growing to the part of Grosvenor, and does it really well. He has an excellent voice in singing, but somewhat nasal in speaking as yet. The rapturous maidens, especially Miss Emma Guthrie, who is by far the best Angela, are very pleasing to behold and agreeable to hear. The men chant lustily, and the band is, as always, insufficient musically, by lack of numbers; but, we allow, sufficient to the needs of the audience, who don't seem to miss the lacking instruments—so let them go with our blessing.

## John Stetson's Enterprises.

A reporter met Manager Stetson on Monday and questioned him in regard to his enterprises for the coming season.

"When does your Modjeska season begin, Mr. Stetson?"

"On the 2d of October at the Globe Theatre in Boston. It will continue until the first of next May."

"What are the prospects?"

"Very fine. I have engaged the best company I could get; the route is completed, and it is an easy and good one. Modjeska's style of performance will be a great relief from the melodrama with which the country will be flooded, and as she is a great favorite everywhere, I have faith in the season being a success in all respects."

"Have you made contracts with Mr. Abbey for Mrs. Langtry's appearance at any of your theatres?"

"Nothing has been settled yet; though she may play at the Fifth Avenue."

"Your houses will be run as combination theatres exclusively, will they not?"

"The Globe and Fifth Avenue will; but Booth's will be used in the production of new melodramas and spectacular plays."

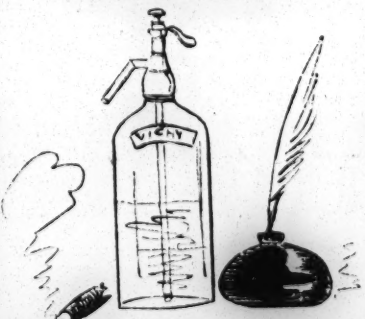
"Do you open your season with Siberia?"

"No. The first attraction at Booth's will be The Romany Rye, which will be brought out September 18, and run for ten weeks or longer, if it pays. Then we present the new melodrama by Charles Reade."

"What do you think of the prospects generally for next season?"

"Everything points to a very good season; indeed; but it is hard to tell, as the public is very fickle, and there is a great deal of money invested in melodrama, and many companies will be on the road with that style of entertainment. If the people support it the season will be a good one, if not—well, we shall see."

## At the Theatres.



This week the managers who keep open house are feeling the effects of something more disastrous than their old enemies, the sweltering weather and the adjacent seaside resorts. The little fifteen-minute boxing-match at Madison Square Garden Monday night, between the muscular Mr. J. Sullivan and the scientific Mr. T. Wilson, diverted about \$18,000 of admission money from possible box-offices into the actual pockets of the gentlemanly sloggers in question. And yet there is strong reason to believe that the fistieuff encounter at the Garden had no more genuineness about it than The Merry War waged nightly at the Germania. People who are supposed to know all about such matters assert that the hitters were engaged in a friendly little rehearsal for the prize fight that is to follow shortly. However, The MIRROR doesn't care much about it, one way or the other; it simply mentions the subject as a singular evidence of the bad taste of the public in patronizing a shallow farce on Fourth Avenue while neglecting a charming opera on Broadway.

The Germania Opera company, having had too much management, is now without any at all. A syndicate of the principal artists has been formed, with Charlie Wing as representative in the front of the house. The chorus will be paid salaries; but the rest of the people will share the profits proportionately—if there are any. The houses have kept up to a fair average and there is some chance that the company will repair the losses of its members. Vermilion having got out, or been put out, the press will probably begin to realize that a very pretty performance is being given under their noses at the Germania.

And speaking of Vermilion, The Lace Handkerchief will not be brought out at Wallack's. Of course. "The elaborate preparations require a longer time." Why, certainly. "But as soon as a theatre can be obtained, the best of all Strauss' compositions will be given to the chafing public." Perhaps.

The police sold a large number of tickets for the joint benefit at the Fourteenth Street

Theatre this week, and One, of the Finest is consequently being played to larger audiences than could otherwise have been expected. Manager Rickaby informs us that Gus Williams' engagement has been extended two weeks beyond the five originally planned, a fortnight of Charlotte Thompson's time being secured for the purpose.

The Park will open September 5 with Maggie Mitchell.—If the alterations are finished in time, Ada Gray will inaugurate the next Windsor season August 21.—Notwithstanding the well directed efforts of Mr. Frohman to acquaint the public with the fact that "the sun still shines on his little house," the public refuse to believe it, because they know the Madison Square is shaded all day on the outside and cooled by ice all the evening on the inside, where Esmeralda may be enjoyed as well as when the frost was on the ground. Manager Malory passes most of his time in the country, so perfect is the system on which his business is conducted and so able is the lieutenant who presides in the managerial chair during his absence.—The New Casino is rapidly approaching completion. It is a quaint building, combining architectural features that are both novel and beautiful. Theo will open it in standard opera bouffe, and Rud Aronson and Everad Stuart will take alternate watches at the wheel.—The new Opera House across the way is assuming shape; but the date of its opening is far off. The walls are solid and the foundations deep. The outside wall is constructed of cream-tinted brick, pointed with drab mortar. This gives a singular appearance to the edifice. One thing is certain: the builder intends making the place thoroughly fireproof.

## Colonel McCaull's Trumps.

The condition of Colonel John McCaull's mind at the present moment is probably as serene as it is possible for a manager's mind to be. The cause of this beautiful serenity may be found in that particular compartment of Colonel McCaull's fire and burglar proof Herring which safely holds a number of legal-looking papers. These documents read very much like contracts, and the names of the various parties of the second-part therein set forth are of such a nature as would naturally lead any entrepreneur to relinquish his whole mental organization to the most beatific thoughts. In the presence of a MIRROR representative the Colonel beamingly unfolded and exhibited certain portions of the happiness producers in question. "You see," he said merrily; "these contracts are very pleasant to contemplate. Here's one with John Howson; here's another which places Fraulin Mathilde Cottrelly under my direction for the coming season; here's my more or less celebrated Lilian Russell trump-card; and here are similar articles of agreement with Digby Bell, Laura Joyce, Joseph Greensfelder, Mr. Stewart, the comedian, and Mr. Hough, the best light tenor before the public."

The reporter manifesting alarming symptoms of paralysis, Colonel McCaull came gallantly to his relief and proceeded to effect a speedy convalescence by applying the *similia similibus curantur* principle.

"I think," said he, "these ladies and gentlemen, with a chorus of twelve male and twelve female voices of the finest quality obtainable in New York, will make a pretty good comic opera company, and one that will please my patrons."

The reporter illustrated the rapidity of the Colonel's remedial application by earnestly remarking that the company would do even more; in brief, it would knock 'em silly. The Colonel chuckled in a manner that might have meant quiet contempt for the reporter's choice sentiment on the one hand or entire acquiescence on the other.

"Well," he added, "I'm not much exercised on that point, and I guess if I stack my cards rather fine I'll not go far astray."

"What opera do you intend casting the people for?" inquired our man.

"I'm going to do some familiar pieces. The season will open with The Princess of Trebizonde. This will be its first performance here in English. John Cheever Goodwin has made the book. It is full of fun and clever wit from the first page to the last. I consider it the best English libretto I ever read. But no matter; you'll see for yourself. If every line doesn't hit the mark as accurately as the *Invincible's* big guns hit the Alexandria forts may I never cross my heart again. After The Princess I shall put up The Grand Duchess, which royal lady I expect will create as much interest as her high rank predecessor. After that the old favorites will be given a show."

"Changing the subject, Colonel, do you think Miss Russell will abide by her contract with you?"

"If she doesn't, I'll take deuced good care she doesn't abide by a contract with anybody else. I hear it reported she talks of going over to England to sing. There happens to be a way of procuring an injunction restraining people from playing with others than the party to whom they have bound themselves. If Miss Russell arranges to depart, I shall obtain one of those little things, and then she'll realize the existence of a penalty for those who get into contempt of court."

"Do you anticipate trouble?"

"Oh, no. Miss Russell, when she's free from bad advisers, will do what is right. She is a good-hearted girl and should not be too severely blamed for bygone foolishness."

I believe she'll come to time when the season begins."

At the reporter's request Colonel McCaull here exhibited the famous "dirty piece of paper" which it will be remembered figured prominently in the recent revolt at the Bijou. It is deserving of all the severe strictures which the Colonel then passed upon it. The note is written on a grimy fragment of common writing paper, couched in most arrogant terms, and the penmanship, or rather pencilship (the marks are made by lead), is cramped, crude and inferior to the virgin attempt at writing of a boarding-school miss. The interesting communication is soiled, creased and greasy. In appearance it looks to the examiner as if it might have emanated from one of the striking freight handlers. The reporter quite agreed with Colonel McCaull, that the note altogether was not of the style to be expected from a dainty prima donna in her epistolary relations to her manager.

"How long will your Summer season last?"

"Ask Providence, which doeth all things well. I shall keep open as long as the weather permits. Aside from the bad business that accompanies hot nights, I could not expect the company to endure the torture of risking prostration from the heat when so little is to be gained by it. I shall close my doors when the temperature no longer permits my keeping them open."

## An Æsculapian Diocesan.

A MIRROR reporter, was ushered into the parlor of Dr. C. B. Bishops in West Fourteenth street, and found the oleaginous comedian in a lively frame of mind considering the enervating state of the evening.

"You go staring on your own responsibility, eh?" insinuated the scribe.

"Yes, I believe that is the programme."

"How many plays have you?"

"One, with a prospect of two. Gunter has completed his comedy, Strictly Business, and it is very funny. It depicts the adventures of an agent of American canned goods in Europe. He falls in love with a lovely creature on the Nile, and has the devil's own work to get her, because she doesn't like him; but, like Yankees generally, he prosecutes his suit through thick and thin, and finally saves her life and gets the girl. There are many amusing episodes running through the piece, and I believe it will take. If it doesn't, I will try another equally comical, and capture the people eventually, if it is in me to capture them."

"Where do you commence?"

"I will make a direct break for the South, where I have myriads of friends, and tour that part of the country first. After which, if I am successful there, I will explore the Eastern and Western States, and then go all over Christendom."

"Doctor, how came you to give up the practice of medicine after getting your sheepskin in San Francisco?"

"The old love, my boy. After I had practiced seven months on the Pacific, and was crawling towards success, Jack Haverly came to me and suggested the Widow Bedott starring business. His liberal offer and my love of the stage induced me to go at it again, and here I am, yearning for stellar honors. I often think I did an imprudent thing in giving up my practice; but I couldn't help it, my boy, I couldn't help it. Have a glass of water? Never keep anything stronger, you know."

With polite deference, the reporter swallowed a thimbleful of the strange liquid and departed.

## Byron's Home at Long Branch.

Near the eastern end of Ocean avenue, Long Branch, is located the home of Oliver Dond Byron, and though small, it is one of the prettiest places among a nest of pretty cottages. Facing on the avenue and backing on the ocean, Mr. Byron has about an acre of ground with a specially prepared soil, that will grow almost any kind of fruit, flower or vegetable. Trees and plants are plentiful and go far toward beautifying the general appearance, contrasting favorably with some of the surrounding places where the same taste and care have not been displayed. A warm welcome was extended to The MIRROR reporter by Mr. Byron and the members of his household.

During the conversation he was assured that the past season had been the best financially that Mr. Byron had ever known, although it consisted of only thirty-four weeks.

"When do you begin your next season?"

"On the 11th of September."

"And how long will you stay out?"

"Thirty-six weeks. I am beginning to feel that I can spend more of my time at home, and I need the rest that is thus afforded by a long vacation. Every date is filled for next season and my company engaged, so that I need trouble myself about nothing until I begin my season."

"Will you produce anything new next season?"

"I think not. I have several new plays on hand; but do not think it advisable to try any of them until my present list wears out, and for the time being at least it shows no signs of waning popularity."

The reporter had interrupted preparations that were being made for the daily plunge, and wishing to be social accepted an invitation to join the dip in the surf. A half hour was spent in a contest with the breakers. After the bath and a warming libation, a visit was paid to the stables, in which Mr. Byron takes great delight. Half a dozen

fine Kentucky horses and as many different sorts of vehicles were in waiting to give pleasure to the host and his guests. An inspection of "the Historical Hut" was next in order. This structure will one day be a curiosity which will be visited by thousands of patriotic citizens.

When President Garfield was taken to Franklyn cottage, just before his death, the Pennsylvania Railroad built a special track direct to the door of the cottage so as to have as little moving of the sufferer as possible. This track was torn up after his death and Mr. Byron bought from the railroad company the ties and spikes used in its construction. From these ties he has constructed in his yard a handsome cabin, or hut, in which are stored interesting historical relics of all kinds which he has picked up on his travels. The entire cabin is made from the ties, as well as some of the furniture which goes to complete the inside fittings. Places where the spikes were driven are left showing in the wood; a picture of the martyred President hangs on the wall; the floor is carpeted with skins of various wild animals and the sides are decorated with relics, among which are some that from association are very interesting. A hunting bag of undressed skin, which was a present from Dr. Hayes, the Arctic explorer, and was obtained by him from an Esquimaux chief; specimens of Japanese and Chinese lacquer work; a piece of the famous old Elm from Boston Common; a pair of spurs once worn by a notorious Texas desperado, as well as numerous other articles of interest from all quarters of the globe are placed about.

Mr. Byron has secured about two hundred and fifty spikes from the track, which he is having appropriately stamped and nickel plated, to be used as souvenir paper weights, and which he will present to his many friends as mementoes of Garfield.

## Forgery.

Max Strakosch was considerably surprised Monday morning at learning from John Stetson that a person in Boston had been forging his name to drafts on Stetson. The plan of operations was quite simple. About six o'clock in the evening, after bank and office hours, the forger or his accomplice would go into some well-known place of business and present a draft supposed to be drawn by Max Strakosch on John Stetson, stating that it was late and that Stetson's office, being a long way off, would be closed before the holder could get there, and ask if the prospective victim could cash it. The drafts were all for small amounts, and as both drawer and payee were well known, the forgers succeeded in getting the money in several cases, until the total amounted to two or three hundred dollars.

Mr. Stetson was in New York at the time; but when the drafts were presented at his place of business they were all refused—firstly because Strakosch had no money in Stetson's hands, and secondly, because the signatures were believed to be forgeries.

Strakosch claims to know the party who is doing the work, and will no doubt take steps to have him punished. He told Mr. Stetson that he would explain the matter to him privately and in confidence, and that he would never draw a draft on anyone for a dollar without letting the payee know of it first.

## Professional Doings.

—Buffalo Bill's season opens at Janesville, Wis., August 31.

—Howorth's Hibernica opens season at Amesbury, Mass., August 23.

—Harold Fosberg, Walter L. Dennis and James Fagin are visiting friends in Washington.

—John McCullough is paying a visit to his old friend and schoolmate, Railway Manager Carson, at Quincy, Ill.

—George W. Chatterton, the Springfield (Ill.) manager, will add Strawn's Opera House, Springfield, Ill., to his increasing theatrical interests the coming season. He will also have the Lincoln (Ill.) Opera House.

—Jeannie Winston will be starred in The Jolly Bachelors this season. Her husband, Arthur H. Bell, will be stage manager. Susie Winner, now singing at the Bijou, will be a member of the company. Hans Kreiswig will be musical director.

—T. Allston Brown is in San Francisco, and has rented Baldwin's Theatre for four weeks in which to play the Hanlon Lees. He tried to get the managers to share with him; but they did not seem to have enough faith in the drawing powers of the company, and Brown was compelled to rent.

—J. J. Mackay, who made an excellent impression as the Photographer in Willie Edouin's play of Dreams, has received several inducements to star this season, providing he can find a piece in which to display his eccentric talent. Mackay is one of the cleverest comedians in the business.

—Josh Ogden and his daughter have just returned from their visit to Buffalo Bill's Summer residence at North Platte City. Josh was charmed with his trip, and says his Fourth of July in that place will be one long to be remembered. A description of it will be reserved for THE MIDSUMMER MIRROR.

—Mary Anderson will visit London in a few weeks. She will not go professionally, though she may be induced to play a short engagement at the Lyceum. She is a great admirer of Ristori, and will take the opportunity to study some of the great actresses' points during the latter's engagement in the Metropolis.

—Louis J. Cella, of Chicago, has commenced suit for \$30,000 damages against E. M. Gardiner. Cella is the author of Two Brothers. He claims the piece recently failed on account of improper mounting and a weak cast, and thinks his reputation as a play maker has been disgraced to exactly the above amount. The case is being heard in the United States Circuit Court at Chicago.



## Meeting of the Fund Incorporators.

The meeting of the Incorporators of the Actors' Fund took place at Wallack's Theatre, Saturday afternoon last, at two o'clock.

Among the fifty three persons present were noticed Marshall H. Mallory, Bartley Campbell, Lester Wallack, Theodore Moss, Edward Harrigan, Harry Miner, Dan'l Shelby, Daniel Frohman, William Henderson, John P. Smith, Harry Wall, Fred Maeder, John Webster, Louis Aldrich, Tom Keene, Willie Seymour, Frank Curtis, Joseph Wheelock, J. L. Stout, Frederick de Belleville, William Davidge, Harry Widmer, William Hayden, Frank C. Murtha, James C. Scanlon, George Fawcett Rowe, Dr. Taylor and Judge Dittenhoefer, who appeared to have been retained to lead the body corporate wherever he pleased by a stout ring through its innocent nose.

The meeting was called to order and Manager Henderson was made chairman *pro tem*. Let it here be noted that after his permanent successor was elected, Manager Henderson continued to occupy the chair until the close of the meeting. The Secretary of the Fund, Willie Seymour, then read the minutes of the last meeting, which were formally approved. On motion of Edward Harrigan, Judge Dittenhoefer read the act of incorporation in a nervous voice. It was then moved and carried that an election of officers for the ensuing year should be forthwith held.

Harry Miner nominated Lester Wallack for President; Mr. Harrigan nominated A. M. Palmer for Vice President.

"All in favor of Mr. Wallack for President," said Chairman Henderson, "say aye." A chorus of "ayes" came from all sides. "All not in favor"—No response. "Then," said Chairman Henderson, "Mr. Wallack is declared President." The same mode of procedure was followed in Mr. Palmer's case, that gentleman being announced as elected to the Vice Presidency.

"Hold on!" said Tom Keene, rising slowly to his feet, "we are getting along too fast. Have we just ratified the nomination of Messrs. Wallack and Palmer or have we elected them to office?" Nobody, the chairman included, seemed to know anything about this. At a motion from Mr. Wallack, Judge Dittenhoefer rose up, and in stiff and formal—it may also be said incomprehensible—language endeavored to explain that it might be looked upon as an election in both cases if those present felt so inclined. Thereupon Bartley Campbell got up to make a motion that the nominations be changed to unanimous elections. This motion was "carried" without the question being put.

"Now, gentlemen," suggested Chairman Henderson, "nominations may be proceeded with."

Judge Dittenhoefer, a very celebrated actor, and not included among the list of incorporators, here arose and nominated William Seymour for Secretary. Mr. Seymour modestly declined the honor, saying that he would reside in Boston next season, and it would be better to select somebody permanently located in New York. These remarks elicited expressions of approval. Bartley Campbell rose again to the upper regions and made himself as solid as Marsden and Howard with the Madison Square by proposing Dan Frohman for the secretaryship. Thereupon George Fawcett Rowe—who wore a drab suit of clothes, a handsome shirt collar, with polka-dots the size and color of robins' eggs, a necktie of prismatic radiance, a handkerchief with a deep claret border three inches wide, and blue silk socks with white spots in diameter equal to silver dollars—got up and, with warmly affectionate glances in Theodore Moss' direction, nominated that gentleman for Treasurer.

The chairman, not deeming it at all necessary to give the meeting a chance to dissent from these nominations, and indeed as there was no disposition shown to oppose either of them, the nominees were all considered elected. Next followed a brief discussion on the subject of the by-laws which were to be adopted.

Louis Aldrich spoke earnestly on this subject. "I do not think," said he, "that by-laws should be adopted by the trustees, as one of the gentlemen suggests. The trustees should be instructed to appoint a committee for drafting them, and another meeting of the members ought to be held to accept or reject them." These remarks were reduced to the form of a motion put by the speaker and it was at once carried.

THE CHAIRMAN—It would be well for those present to submit any ideas they may have on the subject of by-laws for the guidance of the committee. [Mr. Campbell put this suggestion in the proper form and it was carried.]

MR. KEENE—I would suggest that a by-law be enacted creating a relief committee at large, to be composed of traveling members of the profession, whose duty it shall be to report cases of distress to the proper authorities here, so that immediate aid can be extended to applicants at a distance.

MR. HARRIGAN—I move that the Secretary take note of Mr. Keene's excellent proposal.

THE SECRETARY—I am doing so as fast as I can.

MR. CAMPBELL—I think that we ought to take rooms somewhere in the city to be known as the "Actors' Fund Offices." Here a hired secretary should be located and a register provided on which all actors coming into town could place their names and addresses, thus doing away with the objection-

able features of the dramatic agency business. An admission or registry fee of fifty cents might be charged. This would assist in defraying the expenses of the establishment.

MR. MOSS—I am authorized to offer the use of the American Dramatic Fund rooms to the Actors' Fund for a headquarters.

This offer was received with considerable applause, and it was quickly accepted.

Edward Harrigan handed the Secretary a letter from William J. Davis, in which that gentleman suggested that donations for relief be limited to fifty or one hundred dollars. There was not much enthusiasm over this suggestion, and President Henderson requested the views of those present on the manner of distributing the funds.

No view happened to shape itself, when Judge Dittenhoefer suggested that it be left to the framers of the by-laws.

BARTLEY CAMPBELL—I don't see why any limit should be set to relief. Supposing a man should fall from the flies or break his leg, or receive any other great injury, when it would probably cost much more than the limit suggested to give him any relief, how far would fifty or one hundred dollars go in such a case? I do not think there ought to be any limit.

There was a diversity of views upon the subject. Ed. Harrigan finally suggested that a certain sum be allowed per week in cases of prolonged sickness, and in case of death so much be allowed the widow or surviving relatives for burial expenses. Mr. Harrigan, however, failed to specify any particular amount.

Dan'l Shelby thought that valuable time was being wasted; the Committee on By-Laws could settle the matter.

LOUIS ALDRICH.—In regard to the clerkship to the Board, I would beg to name, if the position is created, an old actor and worthy gentleman—a permanent resident of this city—who I am confident would fill the office with infinite credit.—Mr. Robert Johnson.

Although Mr. Johnson was endorsed by Mr. Hayden, from the expression on the faces of those present, Mr. Johnson did not seem to be very well known. The gentleman, however, was given the position.

EDWARD HARRIGAN.—I am authorized to state that Drs. Phelps, Taylor and Robertson have volunteered to act for the association without charge.

BARTLEY CAMPBELL.—I move that a vote of thanks be tendered to the gentlemen.

This was unanimously subscribed to. Mr. Campbell then moved to adjourn, subject to the call of the President. The motion was put and carried.

After the adjournment the five trustees present, Messrs. Mallory, Wallack, Harrigan, Miner and Henderson, with Judge Dittenhoefer, went into secret conclave. The result of their deliberations was not then made public. They dispersed to meet again Tuesday at three o'clock in Wallack's to discuss the by law question.

A number of actors, including two members of the M'iss combination, called at THE MIRROR office Saturday to complain that they had been refused admittance to the meeting by Mr. Wallack's door tender.

"We thought it was free to all professionals," said one; "but we were mistaken. I knew that none but incorporators would be permitted to take part in the proceedings at this preliminary meeting; but I supposed we would be allowed to go in and look on. I intended applying for membership. Isn't the Fund for actors?"

Said another: "I am a member of the Union Square company and I acted for the Fund gladly. My name was omitted from the list of incorporators, while P. T. Barnum, C. D. Hess, William Coup and fifty others who didn't help to raise it at all were included. I was not only prohibited from taking any part in the meeting, but I met with discourteous treatment at the door. They would not let me in even as a spectator."

A third actor states that he saw fully a dozen professionals in good standing turned away from the door. The actual attendance represented about 112 per cent. of the actors and managers in town. Another meeting will be called in a few weeks to adopt the by-laws. It is hoped a more liberal representation will be on hand.

## THE TRUSTEES' MEETING.

In pursuance to a call, the first regular meeting of the Trustees of the Actors' Fund was held at Wallack's Theatre Tuesday afternoon at three o'clock. The following gentlemen were present: Lester Wallack, John F. Poole, William Henderson, Edward Harrigan, Marshall H. Mallory, Harry Miner and William Birch, represented by William Seymour. William Henderson in the chair and Daniel Frohman, Secretary.

At the request of the chair Judge Dittenhoefer read a proposed set of rules and by-laws for the organization. The Judge prefaced the reading by saying: "A question which comes up is this: Should the Board of Trustees fix, by meets and bounds in these by-laws, who should be entitled to relief, or should it be left in an elastic form in the hands of the Board of Trustees, so that they can judge of each case as it happens, deciding what is necessary and what is proper in the premises? I have drawn these by-laws on the theory that it is almost impossible to provide in advance (for cases that may happen) by any arbitrary rules, and I think it should be left entirely in the hands of the Board of Trustees to examine the applications and determine upon them

as they, in their judgment, considering all the attendant circumstances of each case, think proper. They should make general rules and regulations for the relief of applicants, and pass upon them as each case occurs."

After the reading and a small amount of discussion, Mr. Mallory moved that the report be printed and sent to each member of the Board for inspection, before any action was taken by which they would be finally adopted. Mr. Wallack seconded the motion and it was carried, Judge Dittenhoefer being requested to see to the printing and the Secretary instructed to attend to the distribution.

The Secretary was requested to read a letter sent to Mr. Wallack by Joseph Jefferson, in which the writer expressed his full appreciation and hearty sympathy with the objects of the Fund, and regretted his inability to be present at the meeting; also offering to do anything in his power to further the objects of the Fund in any way, and enclosing his check for \$500 as an earnest of his co-operation. The Secretary was instructed to write Mr. Jefferson acknowledging the receipt of his letter and donation, and thanking him for the same. Harry Miner handed in the sum of \$12.25 as "a donation from the other world," which amount was found on the person of Samuel Baylis, deceased, who had been burned at the expense of the Fund.

A motion was made by Mr. Miner that the Secretary be authorized to procure or purchase a seal, stationery and books suitable for the transaction of the business of the Fund. The motion was seconded by Mr. Poole, and was carried.

Moved by Mr. Poole, seconded by Mr. Miner, that the Secretary be required to make and keep a full and accurate report of every meeting.

Mr. Miner stated that it was necessary that the trustees should select some one physician from the number that had offered their services, and in giving his reasons for thinking so, said that if there were more than one of them, confusion might arise by two or three doctors being called in to attend on one case, and thus interfering with each other. Some one suggested that Mr. Miner had better make a motion to elect a physician.

Mr. Miner then moved that Dr. Taylor be elected Physician of the Fund for one year. Mr. Wallack seconded the motion, which was duly carried.

Mr. Miner moved that the chair appoint a temporary Executive Committee of five, with power to pass on all applications for aid, and that the amount to be expended by them shall not exceed \$100 in any one case. In support of this motion Mr. Miner said that applications were being made every few days, and that they were sent to every manager in town, no person being empowered to give relief. "Only last week," said he, an undertaker said to me: 'It you don't put that man on ice pretty soon, you'll soon have none of him to put there.' Mr. Harrigan seconded the motion, which was carried, and Messrs. Mallory, Poole, Miner, Harrigan and Henderson were appointed a temporary Executive Committee.

Mr. Seymour stated that the Secretary had several applications for relief in his hands, all of which had been examined and approved by two or more managers, as had been required heretofore. He suggested that the said applications be referred to the committee just appointed. The motion was duly seconded and carried, after which the meeting adjourned until 3 P. M., Tuesday, July 25, at Wallack's Theatre.

The Executive Committee then retired to act on applications for relief. Aid was given to two parties. The Executive Committee will have another meeting to-morrow (Friday) at the Madison Square Theatre to act on any other applications that may be made meantime.

## Professional Doings.



—Lawrence Barrett, an excellent portrait of whom appears above this notice, is in Germany. He will bring his children, who have been at school for several years in Stuttgart, back to this country with him.

—Kitty Goodwin does not go with Barry and Fay next season.

—Agnes Leonard is staying at Watch Hill for the Summer.

—George Leacock will be Thomas Keene's leading man next season.

—Ben Sterne has been engaged to pilot Old Shipmates this season.

—Dan Bandmann sends THE MIRROR some press notices from Shanghai.

—Mrs. Joseph A. Gulick has gone to Pleasure Bay for the Summer.

—Felix De Fontaine is doing the press work for Alexander Kaufman.

—Three nights of Fair Week are open at Boyd's Opera House, Omaha.

—Buffalo Bill has sold his rancho in Nebraska. He got \$175,000 for it.

—Minnie Madden is playing Fogg's Ferry at Haverly's Chicago, this week.

—Boucicault is to play a "farewell engagement" at Chicago in October.

—Charles Frohman left London on Saturday and will reach New York next Sunday.

—J. W. Freeth, the well-known minstrel singer, died in San Francisco last week.

—Russell S. Glover left Tuesday evening to spend the Summer at Proctorsville, Vt.

—Manager Pope, of St. Louis, is in the city looking out for his next season's business.

—Edith Murrill has been engaged for next season for Denman Thompson's company.

—Mrs. Thomas Whiffen resumed her part of Lydia Ann in Esmeralda on Tuesday night.

—Ada Gray is reading an emotional play, dramatized from a French novel by Harry Jackson, Jr.

—An effort will be made to reorganize the Philadelphia Church Choir Opera company for next season.

—Mrs. Thomas Barry finds Pleasure Bay a pleasant retreat during the heat of the Summer months.

—Colonel Haverly is expected from Europe in a few days, having sailed for this port last Thursday.

—Willie Edouin contemplates taking his Boston success, Aladdin, to Chicago for a hot weather season.

—The present cast of Esmeralda will open the new Opera House at Grand Rapids, Mich., September 11.

—Frank Evans says that his Galley Slave company for next season will be the strongest he has ever had for the play.

—Frank Maeder is rusticating at his country seat on the Shrewsbury River, and is getting as brown as a walnut.

—Gracie Hall, late of the Rhea company, has returned to the city after spending a few weeks with friends in Washington.

—Emma Stockman (Mrs. J. W. Norton) has been engaged by Brooks and Dickson to play the leading role in *Romany Rye*.

—E. E. Rice has completed arrangements to take the principal people of an Evangelical company to Australia next season.

—Phil Simmonds, late business manager for Genevieve Ward, will officiate in the same capacity for Aldrich and Parlos this season.

—Boucicault will not begin his American season until about Christmas, instead of the middle of September as heretofore announced.

—Len Grover went to Detroit early last week to make some alterations in Joaquin Miller's play of '49, and returned on Saturday.

—Wesley Sisson made his first visit to Long Branch on Sunday. He is charmed with the place, but will not buy all of it just yet.

—John A. Stevens, Mr. Murtha says, will commence an engagement at the Surrey Theatre, London, on the 1st of August, in *Unknown*.

—Joe Levy returned from the West on Thursday, round, fat and sleek as a partridge. He will pilot Lawrence Barrett this season.

—Edward Bloom and Annie Russell are among the professionals near Wilmington, Del. Miss Russell is at Camp London with her mother.

—A. E. Allen, of Jamestown, who has been in the city for a fortnight, having booked most of his time, returned home Tuesday morning.

—Frank W. Paul has entered into partnership with C. E. Bishop. He will take the management of the latter's tour in *Strictly Business*.

—Max Strakosch is spending his Summer at Long Branch, where he can watch the sea waves and reflect on the uncertainties of operatic management.

—Ada Gray went to Boston on Monday on a visit to friends and relatives. She returns next week and takes up her Summer residence at Long Branch.

—E. M. Gardiner, (manager of James O'Neill), is spending his vacation with his family in Chicago and will not return to New York before August 10.

—Florence M. Gerald, of Waco, Texas, is in the city preparing for the stage. Miss Gerald comes to the metropolis with good recommendations from her home.

—Gus Mortimer has engaged George M. Chester as press agent. The gentleman has been State editor of the *Detroit Free Press* for more than twenty years.

—Georgia Cayvan has been engaged to play the part of Laura Lee in *The Romany Rye* during the ten weeks run of that play at Booth's Theatre, beginning September 25.

—John Stetson offered Goodwin and Thorne \$2,500 a week for two weeks of *The Black Flag*. The offer was declined, which is an evidence of great confidence in the piece.

—Joseph Wheelock is rusticating at his home among the Highlands preparatory to his opening in Detroit, in September, when he will present his new play, *Captain Warder*.

—Ada Boshell, a good soubrette, who played Rebecca with M. B. Curtis last season, has been engaged to support J. W. Mack in *The Irish American*, R. G. Morris' new play.

—The latest engagements by the Madison Square are Marion Lester, Lizzie Duroy, Lizade Le Baron, Kate Noah, Marcus Moriarty, Percy Sage, Eugene A. Eberle and W. A. Lavelle.

—S. M. Hickey spent Monday in the city closing his arrangements for the tour of Barry and Fay in *Irish Aristocracy*. Every detail is completed and the season will open August 7 in Boston.

—A company of free-riders played Stevens' *Unknown* at Penn Yan on July 7. They have taken refuge at Keuka Lake, where such of the company as were prostrated by the effort are recuperating.

—Marion Elmore will contest the Southern field with Lotta and Pixley immediately after the New York engagement. Nearly three months' time has been filled below Mason and Dixon's line.

—Maggie Arlington returned to the city last week from Cincinnati, where she had been on a visit to her relatives. She has been engaged by Jno. R. Rogers for his *My Sweetheart* company.

—Signor d'Eauria, who has been engaged by Manager Abbey as leader for Madame Nilsson, is cruising about the Shrewsbury catching eels, soft shell crabs and like monsters of the vasty deep.

—Harry Meredith's *Rancho No. 10* will open the season at the Walnut Street Theatre, Philadelphia, August 14. The play has had two new parts written in, and has been otherwise improved.

—"Bob" Eberle, as he is familiarly known in the profession, for the last eight or ten years stage manager of the California and Baldwin's theatres, will act in the same capacity for Lawrence Barrett this season.

—Sam B. Villa has just ordered, from a well-known New York tailoring firm, a handsome uniform for the band which is to accompany his combination. The Wallack-Villa season will open at Port Jervis, N. Y., August 26.

—The following people have been engaged by Buffalo Bill for his company next season: Sallie Adams, Mary Tucker, Julie Keene, Charles Krone, W. J. Cogswell, George Sembler, Charles Thorne, Charles Foster and the mule.

—Barlow and Wilson have made early dates through Central New York; but Thatcher, Primrose and West are making dates a few days ahead of them. A lively war between these two companies is expected next season.

—Marc Klaw has just returned from his first trip in advance of a company. He piloted the H. K. No. 3 through New Hampshire. Klaw tried to paste a 24-sheet bill on the summit of Mount Washington; but the authorities interfered and crushed out his young ambition.

—On Monday, July 3, at the Little Church Around the Corner, Rev. Dr. Houghton united in the bonds of matrimony Jennie De Lacy and John F. James, who is connected with the United States Stores. Miss De Lacy was last season a member of W. J. Florence's company.

—Enfauila, Ala., will put in its best looks to keep up with the rapid march of improvement. A recent letter from that point says that "it is highly probable that gas will be used in lighting the Opera House stage, dispensing with the dull kerosene."

—Laura Don has completed all engagements for her company. The list includes Harry Lee, G. M. Holland, Lin Harris, Sol Smith, Edwin Cleary, Helen Tracy, Helen Bancroft, Henri Bascom, Mrs. Sol Smith and Ray Alexander. This is a strong array of names.

—Mrs. William B. Henry (professionally known as Nellie Wallace), one of the well-known Wallace Sisters, died recently in California. The remains were brought East, and were yesterday interred at Evergreens Cemetery. Five surviving sisters, including Mrs. Agnes Wallace-Villa, were present at the grave-side.

—Four Hazel Kirke, three Esmeralda and two Professor companies will start out from the Madison Square Theatre in September. A fourth Esmeralda will begin its season in October. Esmeralda, with John E. Owens as Rogers, will open in Baltimore October 9, after closing in New York October 7.

—Fred Marsden and Bronson Howard are both hard at work putting the finishing touches to their plays for the Madison Square. Both plays are to be submitted to the managers August 1, when they will be read, and the best one produced October 9. The gentlemen write that they are doing their best work.

—The *Mirror* is indebted to its Hornellsville (N. Y.) correspondent for the information that Martin Golden, the play-pirate, will rendezvous his raiders at New Harmony, Ind., on August 10. A member of the company has been given four parts to study during the dog days, and he finds that two of them are for Esmeralda and *Forget-Me-Not*.

—Gus Frohman, now in California, has organized a dramatic company to play between San Francisco and Denver. They will begin a two weeks' season at the Tabor Grand Opera House in Denver, July 31, playing through the time of the Exposition. Ada Ward, the Australian actress, Charles Wheatleigh, John Dillon, Ed Marble and others are in the company.

—The management of the Madison Square have not secured *Only a Farmer's Daughter* for production at their theatre, in spite of rumors to the contrary. In the first place, notwithstanding it is an American and a moral play of the class favored by Mr. Mallory, it has several sensations in it which are not in conformity with the pastoral tastes of the patrons of the house. Furthermore it is already booked for Haverly's Fourteenth Street Theatre in the Fall, and dates are filled for two companies the entire coming season.

—Among the engagements for the coming season at the Windsor Theatre may be mentioned *The Danites*, Salisbury's *Troubadours*, *Herne's Hearts of Oak*, Mr. and Mrs. Lindgard, *Janaschek*, the *Floresces*, *My Sweetheart*, Lawrence Barrett, John A. Stevens, Lester Wallack, *The Black Flag*, James O'Neill, J. K. Emmet, *My Partner*, the *Knights*, Annie Pixley, *Lights o' London*, *The World*, Esmeralda and Hazel Kirke. The season begins about August 4. The two new walls of the theatre are nearly completed.

—Bob Fraser, one of the legitimate clowns of the old pantomime days, dropped into THE MIRROR office yesterday to tell us of Manager Sam Fort's revival of *Pinafore* at the Baltimore Academy of Music last week. The old thing worked to a charm, and there was a genuine, suffocating jam every night. Bob elaborated his part of the *Silent Marine*, making a sort of Lone Fisherman out of it, and he was compelled to perspiringly respond to several recalls every night. In a fortnight he will make his *debut* in opera, assuming—and possibly singing—the role of Ben Barnacle, in *Billie Taylor*. The *Mas-cotte* is on this week at the Academy.

—Barlow, Wilson & Co.'s new troupe will be an especially strong minstrel organization. The selection of people has been made with great care, and the company, which is now complete, will include: Milt Barlow, George Wilson, Schoolcraft and Coe, Cal Wagner, Naomi (juggler); T. B. Dixon, Charles Young, George Gale, William Belknap, vocal quartette; Robert McIntyre, F. A. Howard, F. F. Ward, George Campbell, Clipper Quartet; John Williams, the Lancers; John Doyle, Stoneback and Lewis Gallagher; John West, Williams and Morton; John Cole man, John Fletcher, A. Marsh and James Benton (engaged in Europe), and Eddie Fox. The orchestra and brass band will be a special feature. John Binns will lead the band, and W. L. Marsh, a famous trombone soloist (formerly of Dan Godfrey's Band), has been engaged. About \$5,000 has been expended in wardrobes for the production of musical extravaganzas. E. B. Brown is the manager, and L. D. Hendershot agent.



## BETWEEN SEASONS.

## Boston.

Our Boston correspondent writes: The weather Thursday evening, 6th, being of the kind longed for by the Romeos and Juliets of the Hub, I hired a horse-car and drove out to Oakland Garden, one of the Summer residences of Manager Harris, his other residence being at Nantasket, where his family is at present stopping. After walking around the garden for a few minutes I found Manager Harris, who greeted me cordially.

"Business! Just look at that house; that's only a sample of what we've been doing during the season; we've had large houses every night, except, of course, rainy weather, and business will increase, if possible, for some of the best attractions are billed; besides, the Chicago fire will draw if nothing else was to be seen; for no Bostonian who has any respect for his education will let such an opportunity for improving it pass by."

"I see everything is satisfactory out here; but what are the prospects for the Howard next season?"

"Very good. I believe in acting just as THE MIRROR does; that is, always trying to improve, and I'm making a number of alterations—putting in a new stage and new circles, and making the entire place look neat and inviting, and besides my own attractions, I have some of the strongest cards in the country booked for next season."

"What attractions will you control?"

"Next November I shall place one of the strongest specialty companies on the road that has ever been put together, and Fostelle, who has been very successful as Mrs. Partington, will continue in the same comedy, which has been re-written and improved by Charles Hoyt. Prospects are very bright, and I shall do my best to deserve the appreciation of the public."

E. R. Byram, of the Park Theatre, says that among the many alterations which will be seen at the theatre next season will be a new box-office, which will be seven feet longer than the old one, a small portion of it being used by the ticket seller, the remainder doing service as a private office; and there will be new tiling in the floor of the lobby. An entirely new stage has been built, which has been lowered five inches, and among the traps will be a double trap which will be of great convenience in Macbeth. Under the stage four new dressing rooms have been placed, one large and three smaller ones, and new speaking tubes and gas fixtures have been furnished. The private boxes will be altered so that anyone seated there will not be placed so prominently before the audience, and in the manager's box a new door has been built leading to the stage—the same improvement being made in the opposite box, which will at times be used for a dressing room. Time for the season about all filled.

Messrs. Fred Vokes and George W. Tyler have leased the property on Washington street, adjoining the Boston Theatre, for a term of ten years, and have begun extensive alterations. Formerly it was known as the Melodeon, more recently as the Gaiety Theatre; hereafter it will be known as Vokes' Bijou Theatre. By setting back the store front just north of the old entrance to the Gaiety Theatre, a vestibule will be gained from which an entrance will open to the theatre, thus giving a far more convenient and attractive approach to the auditorium. The old entrance will be retained for use as an additional exit, so that easy and commodious stairways, one ten and the other six feet in width, will lead to the foyer and auditorium on the second floor. Bridges of the most substantial construction will connect the theatre building with that fronting on Washington street, both on the orchestra and balcony floors, so that passage out to the Washington street exits can be had with ease by the largest possible audience. In addition to this arrangement for the comfort and safety of the audience, equal precautions will be taken for providing exits from the stage to Mason street, so that the performers gain the street as easily as the audience. Additional exits will be made from the balcony floor to the stage.

In the building fronting on Washington street there is a spacious apartment, which has for years been used as a barber shop and lumber room. It is high studded, and opens directly upon the landing place at the head of the main entrance of the newly-arranged theatre. This is to be entirely refitted in the most elegant style, and, while serving as a foyer for the theatre, will be made a picture gallery, in which the leading artists of the day will find it to their profit to have their pictures hung. This foyer will be open to the public during the day, as are other art galleries.

The aim of the proprietors and their architect, G. H. Wetherell, is to give the patrons the greatest comfort and to present the most elegant theatre interior in the country. The seating capacity of the house will be 900, of which 516 seats will be on the main floor, 368 in the balcony and sixteen in the boxes. A special effort will be made to provide ample ventilation for the house, and with this end in view, an arched dome is to replace the present flat ceiling, and each alternate section will be made of open work for the passage of air.

The details of all improvements would take up more space than is at disposal. Therefore we will simply say that Vokes'

Bijou Theatre will be a marvel of beauty—a revolution in theatre decoration, and that every improvement that the skill of the inventor has developed will be made use of. Many details as regards the decoration and lighting are as yet under consideration.

The Vokes Family will be the first attraction, and it is probable that Rosina Vokes will rejoin them temporarily to give additional eclat to the occasion. Messrs. Vokes and Tyler are organizing an opera company, which will occupy the stage during a large portion of the season, giving several new works, as well as a number of those which have already proved popular favorites. During the Winter holidays an English pantomime will be produced in the same grand style as at the London theatres, and in the production the Vokes Family will be assisted by a large company, the principal members of which have already been engaged. A few stars and combinations will play brief engagements, as has already been announced, and already the time at the new house has been filled up to April 2.

## Rochester, N. Y.

Manager Phil Lebnen is working like a beaver getting things into ship shape for the approaching season. His thorough knowledge of the locality and wants of the amusement public—the outcome of years of experience—stands him in good stead, and he will leave nothing undone to make the Grand Opera House one of the most successful of his many enterprises. But few dates are unfilled, and all bookings are of the best in the dramatic market. The heating and ventilating, which has been a source of complaint heretofore, will be remedied. The dress circle and orchestra chairs will be overhauled and new carpets will be laid. The scenery will be trimmed and a radical change will be made in the attaches. The ushers, in particular, will be a thoroughly drilled corps, and the confusion which has at times been noticeable will be no more. The season will open early in September. With the exception of the week of firemen's blow-out and Tony Pastor one night, the house will be closed to give the painters, artists, carpenters and others ample time to have everything in readiness for the regular season.

## Minneapolis, Minn.

A syndicate of leading capitalists and business men of this city now have under process of erection an opera house which it is believed will be second in appointments and accommodation to no provincial theatre in the country. It is to form a part of the Syndicate Block so-called, and is of Berea sandstone, with a richly and appropriately decorated front. It is entirely surrounded by an eight feet area, and contains on the lower floor 84 feet, and on the upper floors each 14 feet of openings, thus insuring the ready emptying of the house in case of panic. It will seat 1,800 people, apportioned as follows: Parquette and dress-circle, 550; balcony, 450; gallery, 800. The arrangement of the auditorium is similar to that of the Madison Square Theatre. Behind the ticket offices, which flank the main entrance, are to be handsomely fitted retiring-rooms, and the foyer will be separated from the dress-circle by rich curtains hung on mahogany rings and poles. In the parquette are two proscenium boxes, holding seven each; in the dress-circle two, holding twenty each. The balcony will contain six dress boxes accommodating seven persons each, and a handsome ladies' parlor and lavatory. These boxes and the balcony rail will all be finished in nickel plate. The gallery will have two family boxes seating twenty each. The seats in the first floor and balcony are of the latest patent, folding, with hat racks, and upholstered in scarlet plush. The gallery seats will be in Russia leather. The first floor and balcony carpets are to be of Brussels; the gallery ingrain. The proscenium arch measures 50x40 feet, and the stage is 70 feet deep. Seven dressing-rooms for minstrel and similar combinations are arranged beneath the stage, and this number can be indefinitely extended beneath the dress-circle. Above the stage floor rise three tiers of four dressing-rooms each; these are to be carpeted and handsomely furnished. Both above and below the stage are the amplest facilities for the handling of scenes, the carpenters' and artists' quarters, etc. An automatic fire-alarm and a lavish array of fire-extinguishers, coupled with a complete system of fire-escapes, render the building as planned as safe as any public hall well can be.

The specifications call for an elaborate equipment of scenery, as follows: One palace interior perspective, one palace arch with six wings, one light, fancy French chamber, with six wings and three French wings, one fancy Eastlake chamber, one gothic oak chamber, one plain chamber, one kitchen interior, one prison interior, one ancient street, one snow scene, one modern street, one dark wood, one horizon scene, one light wood, one lake landscape, one mountain pass, one cottage flat, one wood cut, one garden, the various sets to have the necessary wings. In addition there will be a cave arch and four wings, three drapery arches, three foliage border arches, and a large assortment of set scenes, a drop-curtain with front masting border, and a drapery balance and border. The new Opera House is expected to be ready for use by February 1, 1883.

The Academy of Music is to be closed as an opera house at the end of the coming season, and will then be remodelled as an office

building, yielding its prestige as a resort to the Syndicate Opera House.

The Pence Opera House will remain as it now is during the coming season.

The Theatre Comique is to be remodelled during the Summer in the interests of ventilation and safety from fire. It is the only house open during the Summer.

## Burlington, Ia.

The New Opera House will be thrown open for its second season August 11, when J. K. Emmet will appear. The house being entirely new (having been completed in January last), it is not found necessary to make any noteworthy improvements. However, the manager has contracted for new scenery to the amount of \$1,500, and a lot of new stage properties to render the equipment complete. Manager Duncan reports a long list of first class attractions booked.

Grimes' Opera House will be heated by steam. One or more additional places of exit are to be constructed. The date of opening has not yet been decided upon.

## Little Rock, Ark.

The Grand Opera House will be thoroughly renovated, repainted and upper floor or gallery materially improved, increasing seats 100. Full seating capacity, 1,000.

## Omaha, Neb.

Boyd's Opera House has not suffered much during the season, but it will be thoroughly overhauled and brightened, and five new sets of scenery added by Noxon, of St. Louis. The Academy was put in thorough order a few weeks ago.

## Eufaula, Ala.

At Shorter's Opera House improvements are contemplated for coming season; new scenery, new chairs, new carpet. The hall will be repainted and frescoed. It is highly probable that gas will be used for lighting the stage, dispensing with the dull kerosene.

## Lowell, Mass.

Music Hall is being thoroughly renovated, the walls retinted, new carpets laid, and Major Emery has purchased chairs in Bridgeport, Conn., with which he will refit the house. The chairs are of the most modern construction and he will upholster them himself, after their arrival here, preferring to have them finished to suit his own tastes.

Huntington Hall having been thoroughly refitted last year will have but one improvement for this season, and that is a movable flooring which will raise the rear portion of the seats.

## Bangor, Me.

The New Opera House was opened about the middle of April, and after a most successful season was closed the first of June, since which time many improvements have been made, both in the front of the house as well as on the stage. Taken all in all, this is the finest house east of Boston. Everything is new and elegant, and as Frank A. Owen will continue in the management, all companies who may choose to pay Bangor a visit are assured of good treatment. The Fall season will open the latter part of August, with Kate Claxton. The season promises to be a brilliant one.

## Springfield, Mass.

Few improvements were needed in Gilmore's Opera House, as it was completely remodelled last Summer at an expense of upwards of \$15,000, making it one of the most elegant theatres in the country. The walls and ceilings of the commodious entrance have been handsomely decorated, and two fine bronzed lamp-posts, each supporting two lights, have been placed at the foot of the broad staircase leading to the auditorium. The various ante-rooms and exits have also been tastefully decorated. The walls of the dress circle have been greatly improved in appearance by being frescoed in a style more in keeping with the prevailing tone of the interior decorations.

The house is now complete in every detail, and will be opened for the Fall and Winter season on August 26 by Alice Oates. The large number of first-class attractions already booked give promise of a season even more prosperous than the last.

## Marengo, Ill.

Architect Wood, of Chicago, is building for R. M. Patrick a medium sized house. Marengo is a thriving town in the creamery section of the State. It will open early in the Fall.

## Youngstown.

But little will be found necessary at the Opera House. Two exits will be added for emergencies, and fire hose put in. During last season nearly one hundred entertainments were presented.

## Salt Lake City.

When the magnificent Walker Grand Opera House was finished it was found that the view of the stage was defective. To remedy this the proprietors, Messrs. Walker Brothers, have concluded to change the entire arrangement of the seats. Twelve elegant boxes will be added, and the seating capacity increased from 1,100 to 1,200. The work will necessitate an expenditure of \$5,000 to \$6,000.

## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## BOSTON.

Oakland Garden: The New York Ideal Opera company terminated a highly successful engagement, presenting Billee Taylor and Pirates of Penzance with a company which includes many favorites in this city. Billee Taylor was produced in a most creditable manner, Janet Edmondson as Phoebe, Brocolini as Christopher Crab, McCullum as Captain Hopper and Frederick Evans as Ben Barnacle acquitting themselves in a manner which won for them well deserved applause. W. W. Allen has in this city appeared to much better advantage than as Sir Mincing Lane, and Amy Ames, while amusing, enacted the character of Eliza in a manner which was somewhat exaggerated. During the opera Arnold Kiraly and the Janners Sisters introduced dances, which were greatly appreciated by the audience. Thursday, Friday and Saturday evenings and Saturday afternoon The Pirates was produced with Brocolini as Richard, Henri Laurent as Frederick, A. W. F. McCollins as Major General Stanley, W. W. Allen as Edward and Miss Janet Edmondson as Mabel—all of the principals doing good work in their roles, and presenting an entertainment of much merit, which was pleasing to the large numbers present. At the conclusion of the operas each evening, the novel entertainment of which so much has been said was in order, and after leaving the theatre the ladies and gentlemen present assembled to witness the burning of Chicago. That portion of the Garden between the lake and the rear fence was covered with a large number of buildings, including Mrs. O'Leary's barn, in which stood the cowardly high-kicker. Mrs. O'Leary, impersonated by Master Barney, came upon the scene and commenced milking the cow; but the beast, not satisfied, did what more educated beings are often in the habit of doing, and began kicking—knocking over the lamp and setting fire to the building. The alarm was given and real engine, hose and ladder were at the scene of the fire in a short time. The firemen worked hard, but were unable to control the flames, which spread rapidly until the entire city was in a blaze. Furniture was saved by the hard-working firemen and inhabitants appeared upon the scene without taking the time to change their costumes. After the fire a tableau was seen, representing "Boston's assistance." The entire affair is a great success, and Manager Harris is to be congratulated. The fire has been witnessed by over 25,000 people and will be continued until further notice. This week Nick Roberts' Humpty Dumpty Pantomime and European Specialty company appear.

Boston Theatre: The Miniature Ideal company continues its almost wonderful representation of Patience before delighted audiences. No better production of the opera has been seen in this city, and we have had no one superior to Master Harry as Grosvenor. In my last letter I forgot to mention Miss Ida, who deserves much credit for her singing and acting as Lady Jane. I do not think it is quite fair that the members of the company should be mentioned only by their given names. Full credit should be given to the young artists. Some of the principals are Harry Havelin, who appears as Grosvenor; Arthur Dunn, as Bunthorne; Jennie Dunn as Patience; Ida Malle as Lady Jane, and Angela is impersonated by a young lady who was formerly known as Baby Benson. The entertainment should be witnessed by all, as it is indeed a treat.

Boston Museum: Alterations and improvements are continually being made in Aladdin, which enters upon its fifth and last week. Next week, Babes in the Wood, will be presented, with the following cast of characters: Tommy, Willie Edolin; The Bad Man, Marie Williams; The Very Bad Man, George Williams; Sir Rowland Macassar, George Howard; Physician, James T. Powers; Sally, Daisy Ramsden; Lady Macassar, Topsy Vento; Falconer, Lillie West; Dr. Duff, Rose Temple; Sir Rupert, Clara Ellison; Prince Prettiffellow, Irene Perry, and the School Marm, Fred E. Ham. Billee Taylor and the Pirates will be produced shortly.

Casino: The melodrama, Ranger, has been withdrawn and will be followed this week by the Princess of Trebizonde, presented with the Elma Delaro, Jennie Calef, Florence Bate and Messrs. E. E. Aiken, H. R. Nichols, Horace Trail and others in the cast.

Boylston: A variety bill of usual excellence will be presented.

Items: W. J. Stanton, from Tony Pastor's Theatre, N. Y., is at his home in East Boston.—Rose Stella will return to her home in Germany this Summer.—Messrs. Vokes and Tyler have taken possession of the Gaiety Theatre, having bought the remainder of the lease from Jason Wentworth, who disposed of his chairs, carpets, etc., at auction last Friday.—Tony Williams has appeared at Nantasket, during the past week.—Uncle Tom's Cabin will be produced at Oakland Garden, August 21, by C. H. Smith's mammoth company.—It is stated that the Park Theatre will open Saturday evening, August 21, as before announced.—Frazier Coulter is passing the Summer in Boston.—Mrs. Harry Crisp is passing the Summer at Annie Clark's residence, in Needham. Mrs. Crisp will hereafter follow the dramatic profession.—Mrs. Rachel Cantor has been seriously ill, but is recovering.—Charles Harkinson is in the city.—Fred Burgess, manager of the Burgess Widow Bedott company, is here.

## CINCINNATI.

Vine Street Opera House (Charles S.

Smith, manager): The introduction of the new steam blower during the past week, rendered the Gold Mine an unusually attractive resort, and substantially increased the nightly receipts. The Ordeys, in their juggling act, and the Glenn Sisters, in clever specialties and duets, created favorable impressions, as also Mons. Bushnell and Kitty Thomas. The latter artists have been retained, and with Ida Storms, Sam Roberts and Louis Lyle, Hattie Adams, the club swinger, and Cavasough and Mack will constitute the leading features of current week's programme. John Morrissey and John J. Riley, assisted by Hugh Egan, who appear in sketches, compose a trio of comedians hard to surpass. The statue acts, so popular last season, will be re-introduced.

Items: Harry Hymans, a local tenor of some note, and Frankie Jones, the juvenile phenomenon, were recipients of a successful benefit 13th, at the Highland House, with a programme largely consisting of amateur talent.—Mayberry, Pullman and Hamilton's Circus, which was recently organized in Louisville, is billed for our sister cities, Newport and Covington, Ky., 21st and 22d.—Willis Gribble, (professionally recognized as Willis Granger), is spending the Summer in the city and will link fortunes with one of Brooks and Dickson's many enterprises during ensuing season. Willis was at one time inclined to journalism, but has discarded the pen entirely in pursuit of histrionic honors.—J. B. McElfrick & Sons, the theatrical architects of St. Louis, recognizing the many advantages of the DeWitt C. Waugh's newly patented stage have taken measures to introduce the same in Spaulding's new theatre in this city.—Manager Hubert Heuck, who has recently been alternating between St. Louis and Chicago, is once more at home.—Wm. Winterburn, advertising agent of the Rogers Palmer Graham trio during past season, is now engaged as business manager of the Highland House under Frank Harb's directorship.—Smiley Walker, formerly press agent of the Fanny Davenport company, has signed with the John K. Rogers' My Sweetheart combination for the season of 1882-83 in a like capacity.—The Summer night concerts of the Cincinnati Orchestra at the Highland House, are being largely patronized.—The fresco painters will inaugurate their work of adornment at the Grand on August 7.—Julius Cahn returns from New York during the current week.—Harry Kline, formerly employed in the counting room of the Commercial office, and more lately connected with his brother in law John R. Rogers' My Sweetheart combination, has become satiated with the amusement business and announces his immediate intention of embarking in some local trade.—The Zoological Garden is giving regular Thursday evening fetes which are attracting profitable attendance.—James S. Edwards, formerly manager of the Coliseum, and during the past season connected with a Chicago theatre was in the city last week visiting friends.—Mr. Edwards and his estimable wife will be members of the Harry Richmond Specialty combination during the season of 1882-83.—The new iron drop curtain at the Grand weighs 1,200 pounds.—There are letters for the following professionals here, care the Enquirer: Chas. L. Davis, Frank Gaylor, Harry B. Hudson, Mollie Ravel and Dora Stuart.—Kelly and Ryan, the Irish sketch artists, are due at the Vine Street Opera House week of 24th.—The promised Midsummer number of THE MIRROR, judging by present indications is likely to have an extremely large circulation in this city.—John Morrissey goes to Evansville, for one week, 24th.—Harry Lewis who is dealing out paste boards in the wild West for some circus party, is expected home about August 15.

## BALTIMORE.

Academy of Music (S. W. Fort, manager): The season of light opera inaugurated by the management two weeks ago, has been a most unqualified success. The audiences pack the house to the doors at each and every performance. The company, on the whole, is a satisfactory one, and the operas have been rendered in a style that leaves nothing to be desired. It was tried as an experiment, and it is with pleasure that we notice the success attendant thereon. The Pirates, Pinafore, and Patience will be given during the week, and Billee Taylor is underlined for next Monday night.

Item: All other places of amusement are closed.

## ST. LOUIS.

Uhrig's Cave (Collins and Short, managers): Claude Duval was not a stupendous success. Its comedy is good in some portions, and George Denham did some of the best character work ever seen here as Blood Red Bill. But in general the libretto is poor and the music very commonplace. Billee Taylor is announced for 16th.

Pickwick Theatre (E. E. Rice, manager): The Bohemian Girl ran through the week to splendid business. Edward Appleby and James Peakes change places with A. Wilkie and Henry Peakes in the parts of Thaddeus and Devilshoof. The Widow, by Calista Lavelle, will be produced 17th.

Items: An unpleasant misunderstanding occurred at the recent French *fole*, which demonstrates the blundering stupidity of musical committees at times. Flora Pike had been engaged to sing a solo with a band accompaniment and chorus. When she went to rehearsal she found that several other ladies had been engaged to sing the "solo," and she very properly declined singing in concert with them. The affair created much comment, as the programmes had announced Miss Pike to sing the solo, and hundreds of her friends who had not heard her since her New York engagement, were present and were much disappointed.—The exacting critics are taking W. H. Fitzgerald to task for using revolvers instead of horse pistols as Claude Duval. They forget that they had to be colts before they could be horses.—The Ford Opera company has in preparation Gilbert and Sullivan's Sorcerer, after the run of Billee Taylor.—The facade of the New Olympic is going up very rapidly and will be one of the most magnificent in the country.—The St. Louis Grand Orchestra is attracting much attention from musical people in St. Louis, and its splendid programmes are engaged twice a week at Schnaider's Garden.—A fine attraction is promised at Schnaider's, this being a ladies orchestra of thirty pieces, who will give a series of concerts the last of the month.—The Ford company sing better than they play baseball. The Times Printing House nine beat theirs on Wednesday last by a score of 35 to 1.—Manager E. E. Rice went to New York early this week and will be gone some time. He is making arrangements for attractions to succeed the Hess company. The reinforced Surprise Party will probably be the next attraction, with Waldorf Phillips



"Queen of the Circus" as leading card.—Manager Charles A. Spalding was recently married at Utica, New York, to a most accomplished lady, said to be wealthy and beautiful. She will be a welcome addition to St. Louis society.—A portion of the receipts at the Pickwick last week were devoted to the Russian emigrant fund.

#### SAN FRANCISCO.

Haverly's California Theatre (W. A. McConnell, manager): J. K. Emmet played to miserably poor business last week. Haverly's Consolidated Mastodon Minstrels opened last night to the largest house of the season—standing room being at a premium. The performance was well received, and Frank Cushman, the only Leon and the Dock-steaders established themselves as favorites. The Baldwin Theatre (Ed. Marble, manager): Under the title of American Born, a very good melodrama was brought out here last night to a large audience. It is taken from the melodrama British Born. The cast contained Misses Ada Gilman, Ada Ward, Messrs. John Dillon, M. A. Kennedy, J. R. Giamer and others. The Hanlon Brothers 17th in Le Voyage en Suisse.

Standard Theatre (William Emerson, manager): Mitchell's Pleasure Party in My Bradder in law to fair business. Pinafore will be produced Friday evening.

Bush Street Theatre: Closed.

Grand Opera House: Closed.

Items: Pete Mack, late of Emerson's Minstrels, rejoins Haverly's Mastodons in this city.—Miss Annie Adams, who was with Charlotte Thompson past season, is spending her summer vacation here with friends. It is likely she will be a member of Miss Thompson's company next season.—Charles E. Locke returned from Oregon last week, and is confined to his room by a severe illness. It is officially announced that he has given up the Bush Street Theatre.—Charles L. Andrews has secured the Grand Opera House, and will open the same in the Fall with a novelty. He has gone East to secure attractions.—Miss Rellie Deaves had a very large house Sunday evening, 9th, at Haverly's California Theatre for her benefit.

The Streets of New York was well played, the fire scene being especially well done. The little lady will net over \$500 out of the affair.—There is an absolute dearth of news theatrical.—Gus Frohman will take a company from here in a couple of weeks to play over the Colorado Circuit East Lynne, Octobor, etc.—M. A. Kennedy will receive a farewell benefit at the Baldwin Theatre Sunday evening next, presenting Lost in London and A Bull in a China Shop.—J. W. Freeth, of minstrel fame, died here.

#### CONNECTICUT.

HARTFORD. Roberts Opera House (W. H. Roberts, manager): It is probable that there will be no performance at the above house until the latter part of August. Only three or four companies are now traveling through the New England circuit, and they are, as a rule, visiting only the smaller towns.

Items: W. S. Koss, manager of the American Theatre, is at present at the Ocean House, Nantasket Beach, Mass.—The American Theatre will be opened the week of the grand circuit races, beginning August 28th, it will then be closed until the opening of the regular season in the latter part of September.—Sparks Brothers are stopping at their home in this city for a few weeks, prior to their season's engagement with Harigan and Hart.

#### DISTRICT OF COLUMBIA.

WASHINGTON. Theatre Comique Summer Garden (Colonel Snelbaker, manager): Second week of Fanny Lucille's Nac Nac dancers and Magie Cline. First appearance of Alice Jennings and Annie Hart.

Items: At Driver's in addition to the best of last week's attractions, are Miss Russell, magician; Miss De Luis, skipping rope, and S. Shilleto, Delmore and Wilson, comic and character vocalists.—At Abner's Emma Howard, soprano, and F. M. Howard, basso, are the new people.—Walter E. Dennis, James Fagin, and Harold Fosberg are at home visiting friends.—R. S. Downing and his sisters have gone to the Catskills, and will visit Mary Anderson before their return.

#### ILLINOIS.

CHICAGO. Wilcox's Opera House (T. D. Wilcox, manager): F. G. White Dramatic company presented The Octoroon 8th to a full house, giving good satisfaction. They gave a miserable presentation of Against the World 11th to a fair house.

Items: Virginia Bray, of Edgewood Folks, (with whom she goes next season) is at home for the summer.—George W. Deyo, late of the Herbert Dramatic company, is in the city visiting friends.

#### JACKSONVILLE.

Strawn's Opera House: H. B. Smith, formerly lessee and manager, has given up the house to George W. Chatterton of Chatterton's Opera House, Springfield, Ill.

Arena: Forepaugh's Circus billed as coming. No date.

#### QUINCY.

Opera House (Dr. P. A. Marks, manager): Nothing to come until August 16, when Haverly's Mastodons are booked to open the season. Repairs are now in progress at the house, and when completed will add greatly to its appearance.

Item: John McCullough is in the city visiting his former schoolmate, John B. Carson, manager of the Hannibal and St. Joe Railway.

#### SANDWICH.

The May Wheeler combination play here Fair week, September 11 to 17. The Amusement Association is now managed by E. O. Wright, he having bought H. R. Bloodgood's interest.

#### INDIANA.

INDIANAPOLIS. English's Opera House (Will E. English, manager): Closed.

Grand Opera House: Closed.

Park Theatre: Closed.

Zoo Theatre (Gillmore and Whallen, proprietors): The cool weather is responsible for the good business this theatre is enjoying. The following have been engaged for the week of the 17th: The Ordeys, Lizzie Milroy and Alice De Estelle, Coffin and Marks, Charles Banks, J. W. Berkeley, Mons. Forber, Nellie Fillmore and May Thompson.

Items: Arthur Miller has been engaged as baritone of Volks Bijou Opera company.—Miss Genevieve Morris will join the Robson and Crane party in August.

#### KANSAS.

TOPEKA. Topeka Opera House No. 1 (Lester M. Crawford, manager): Work on the interior

of this house is rapidly approaching completion.

Topeka Opera House No. 2 (George C. Crawford, manager): This house is also nearing completion, and will be opened as advertised. Emma Abbott's agent is in the city holding a conference with Manager Crawford concerning the opening.

Park Theatre (John G. Searle, manager): Closed for summer season.

Arena: Call's Mammoth Aggregation will show here 24th.

#### MASSACHUSETTS.

FALL RIVER. John A. Guilfoyle, of this city, has signed to play with the Boston Museum company. C. H. Smith, whose receipts were attached the 21st of June, as reported, has settled. Concert managers in making routes for next season should leave out Fall River, as it will be money out of pocket to date here. We patronize anything but concerts.

LYNN. Music Hall: Tony Pastor's company, minus Kruger and the French Twin Sisters, 11th, to poor business.

Item: Master George Morgan, of this city, is doing the Duke in Patience at the Boston Theatre.

TAUNTON. Music Hall (A. B. White, proprietor): Tony Pastor and troupe gave a first class variety bill to a large house 14th. Nothing to come until September.

MICHIGAN. ALBION. Professor Morris gave a fine performance with his trained dogs at the Opera House 14th and 15th to crowded houses.

KALAMAZOO. Academy of Music (John V. Redpath, manager): Season will open with Sol Smith Russell's Edgewood Folks, about August 1. Item: Manager Redpath is in New York, in the interest of his house.

MINNESOTA. ST. PAUL. Amusements very dull. We are pleased to mention the arrival and welcome addition to our musical circles of an Italian gentleman, Signor Jannotta, master of singing. He comes highly recommended by the press and musical circles of Cincinnati as a teacher in the higher branches of vocal music. Signor Jannotta has already successfully commenced a class of instruction, and is on the high road to public favor. We also mention the arrival of Theodore Ingalls King, a noted pianist, from the city of Washington.

Arena: Batcheller and Doris' Inter Ocean Circus will spread canvas in St. Paul 28th; Coles show will pay us a visit sometime in August.

NEBRASKA. OMAHA. Academy (Nugent, Glenn & Co., managers): This house will be closed the 16th, and the company take the road as McIntyre and Heath's Specialty company. They will return and open the house again August 14.

Item: Boyd's Opera House is closed.

NEW YORK. ALBANY. Music Hall (Geo. E. Oliver, manager): Oliver and Hammond's Road Rockets, 14th and 15th. An excellent variety, performance to fair business.

Levanite's T. catre (F. F. Levanite, manager): Good bill and light receipts during past week. For week commencing 17th, Grand English Ballet troupe, headed by Sig. Novissimo; also ten new specialty artists. Treasurer George Wallen is to have a benefit 20th, on which occasion the regular bill will be given in addition to appearance of volunteer talent.

Items: Leland and Twiddle Hall closed.—Frank Karrington, late of the Rhea company, is in town for a few weeks.

ODDENSEBURG. Opera House (George L. Ryan, manager): Our Pleasure Party is absorbing the attention of the people here every Tuesday evening, and will continue to do so for four more weeks, when their summer season will close. The success of the company has been good, and their visit to this section will prove both profitable and pleasurable. They have given the greatest satisfaction in all their performances here and at all other stands they have made. On the 11th was given Everybody's Friend, followed by Toodles. George Farron acted as stage manager, and has done well indeed in placing the plays on the stage in good style. Esther Williams made her first appearance here on the 11th, and was well received. She is an excellent artist. Miss Markham, Miss Barker, Mrs. Thompson, Messrs. Wills, Hammond, Murray and Chapman have all been received with favor. Mr. Wills as DeBoots and Toodles, proved himself a capital comedian. Mr. Hammond, as Felix Featherly and Chas. Fenton, gave excellent support. Miss Markham has met with very generous applause at each performance. Nothing else booked for the month.

OHIO. CLEVELAND. Everything quiet theatrically. Houses closed; managers away looking after their amusement, while the correspondents are using their credentials on circuses, garden concerts and any other summer snap that offers.

Items: Music lovers are looking forward to a week of pleasure with Theodore Thomas, August 7.—Kittie Rhoades and husband go East this week for a few weeks recreation and to purchase supplies in New York for the season. She opens September 1 and will have in her company Albert Roberts, late of Wallack's; Lizzie Hardy and Stella Willis.—Professor Hartz, magician, is forming a company to support him the coming season.

—Mlle. Litta arrived from Chicago 15th. Leaves this week for Wyandotte, near Detroit, where she intends spending summer in company with Professor and Mrs. Underner.

—Gus Heaghe and Edwin Woditzka, both young but ambitious actors, are here for the summer. Ed. French, of banjo fame, is also here.—Fannie Marsh informs me she was not out of town after the 4th with the barnstorming party at Willoughby. I sincerely beg the lady's pardon and acknowledge myself the victim of misplaced confidence.

DAYTON. Memorial Hall, Soldier's Home (Holmes and Barton, managers): The Home company produced, during the past week, the following plays: My Uncle's Will and His Last Legs, 11th; A Thousand a Year and The Ladies' Battle, 13th; Wild Oats, 15th. The houses have been very large, especially at the performance of Wild Oats, when standing room was at a premium. Helen Tracy has proven herself to be an actress of more

than ordinary talents. Of the different roles she has assumed the past week, that of the Countess D'Aureval, in The Ladies' Battle, will leave the most lasting impression. Frank Roberts is so well known that further comment on his reputation as an actor is hardly deemed necessary. C. H. Thompson, has succeeded by his good acting, in making a host of friends. He has, during the week, been entrusted with several pleasing parts, and has in every particular proven himself adequate to the tasks. Nellie Carleton, aside from her qualifications as an actress, is also gifted with a fine voice. Belle Bailey and Amy Northcott are also deserving of mention. Of the gentlemen a general summary must suffice: C. W. Sutton, C. P. Flockton, W. F. Owen, Leslie Edmunds, W. Royston, have all proven themselves actors of merit. Sweethearts and Wives, and To Oblige, Benson will be produced 18th.

Items: C. S. Anderson, of the White Dramatic company, is in the city visiting friends. Next season Mr. Anderson will go with the States Attorney, opening at Chicago, August 22.—Raymond Holmes made the round trip to Cincinnati last week.

TOLEDO. Wheeler's Opera House (George W. Bills, business manager): Closed, undergoing repairs.

Park Theatre: Bessie Beach's Female Minstrels are billed for week of 17th.

Items: Mrs. Harriet Webb, the elocutionist, is in the city visiting friends and relatives.—Manager Bills has left for Boston, New York and the seaside on the 10th, expecting to be gone three weeks.

PENNSYLVANIA. MEADVILLE. Myers and Shorbs' circus exhibited 13th to good business. During the afternoon performance, Belle, the lady who leaps from the top of the canvas into a net stretched below, sustained a severe shock and had her ankle sprained by the netting giving away. She will not be able to appear in her act for some time yet.

RHODE ISLAND. NEWPORT. Casino Theatre (E. B. Harrington, manager): This tiny little summer theatre was opened for the season 12th, when the George Holland company gave a very good performance of Caste to a large and fashionable audience. The company gave an excellent performance of Led Astray, with Rose Keene as Armande and George Holland as Count Rudolph. Oscar has favored Newport with his last lecture before sailing to Japan to witness Japanese art. Oscar had a large house and felt happy.

Bull's Opera House (Henry Bull, Jr., manager): Tony Pastor and his elegant company gave a show that would please anybody. Lizzie Simms as a character change artiste, is simply immense; in fact, all were good.

PROVIDENCE. Sans Souci Garden (Wm. E. White, manager): The return of the New York Ideal Opera company this week meets with the hearty accord of a host of friends they have made in this city. It is without doubt the strongest musical company that has appeared here, and will give the Boston Ideal, heretofore a favorite opera company, a pretty hard rub. Billie Taylor will be given two nights and Pirates of Pensance remainder of week. The Henderson Comic Opera company was a g.

Park Garden (Hopkins and Morrow, managers): Uncle Tom's Cabin, with its horrible realism, is drawing the people, and will be continued indefinitely.

VIRGINIA. DANVILLE. Barrett's Circus comes August 5.—M. A. Morley, of this place, will control Tucker Hall, Raleigh, and Tarboro Opera House in North Carolina during the coming fair, October 16 and 30, week each.

RICHMOND. Theatre (W. L. Powell, manager): Oscar Wilde lectured 11th on "Decorative Art," to a small audience.

Comique (W. W. Putnam, manager): Ella Belmont, Sadie Lloyd and Billy Sedgwick opened 17th. Kitty Drew, Ella Kent and Voss Morris closed 15th.

WEST VIRGINIA. WHEELING. Adam Forepaugh's Circus is the only event within halting distance—August 1.

WISCONSIN. MILWAUKEE. Corinne Merriemakers 10th and 11th; light business. Only half company and poor show. Played at Waukegan 12th; Oconomowoc 13th. Cartland-Murray company 14th and 15th. Everything quiet.

RACINE. Opera House, (Rusco and Klein, managers): Closed for the past few weeks. Will be reopened 28th by Rentsfrew's Pathfinders.

Arena: Batcheller and Doris' Circus came 11th, giving two performances to crowded tents.

Items: In last week's MIRROR it was stated that the new Blake Opera House was to be opened the latter part of August, which was a mistake. It should have been the first of November.

CANADA. TORONTO. Horticultural Gardens: Kellogg-Brignoli company concertized by special request 14th, to a very large audience.

Item: The Grand and Royal Opera Houses were closed last week and nothing billed for this.

DATES AHEAD. Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: San Francisco, Cal., August 7, six weeks.

ADAMS AND SWEET'S DRAMATIC CO.: Pentwater, Mich., 20, 21; Ludington, 22, 24; Manistee, 25, 26, 27; Frankfort, 29, 30, August 1.

BEADLE AND PRINDLE'S PLEASURE PARTY CO.: Waverly, Ia., 20.

BEN MAGINLEY'S SQUARE MAN CO.: Chicago, Ill., 17, week.

BOSTON ENGLISH OPERA CO.: Springfield, Mass., 17, week.

CORINNE MERRIEMAKERS: Winona, Mich., 17; Hastings, 18; Minneapolis, 19, 20, 21, 22; Anoka, 23; St. Cloud, 25.

CARLENO CONCERT CO.: Long Branch, N. J., 19, 20; Red Bank, 21; Newport, R. I., 24, 25, 26; Rocky Point, 27; Narragansett Pier, 28; New London, 29; Watch Hill, Pequot House, 30; Nahant, near Boston, 31.

DEARIN'S LILIPUTIAN OPERA CO.: Le Sueur,

Minn., 30; St. Peter, 31; Mankato, 22; Anston, 24; Albertea, 25; Winnebago, 26; Jackson, 27; Sioux Falls, Dakota, 27, 28.

FORD'S COMIC OPERA CO.: St. Louis, Mo., 17, four weeks.

HENDERSON'S PATIENCE CO.: Boston, Mass., 17, week; Lowell, 24, week.

HAVELY'S OPERA CO.: Providence, R. I., 17, week.

J. K. EMMET: San Francisco, Cal., 17, week.

N. Y. IDEAL OPERA CO.: Lowell, 17, week; Providence, R. I., 24, for season.

PHOSA MCALLISTER'S CO.: Fargo, Dakota, 20, 21, 22, closing season.

PATHFINDERS CO.: Warsaw, Wis., 20; Marquette, 21; Green Bay, 22; Manitowoc, 24; Sheboygan, 25; Winnebago, 26; Janesville, 27; Kewaunee, 28; Calumet, 30; close at Waukegan 31.

WILLIE EDGWIN CO.: Boston, Mass., 17, week.

CIRCUSES. ADAM FOREPAUGH'S: Greenville, O., 20; Richmond, Ind., 21, Kokomo, 22; Logansport, 24; Wabash, 25; Defiance, O., 26; Tiffin, 27; Mansfield, 28; Newark, 29; Cambridge, 31; Wheeling, W. Va., September 1.

BATCHELLER AND DORIS' INTER-OCEAN CIRCUS: St. Paul, Minn., 28; Minneapolis, 30.

P. T. BARNUM'S: Newburyport, Mass., 20; Salem, 21; Lynn, 22; Fitchburg, 24; Keene, N. H., 25; North Adams, Mass., 26; Pittsfield, 27; Albany, N. Y., 31; Troy, August 1.

CURT'S: Weatherford, Tex., 20; Fort Worth, 21; Waco, 22; San Antonio, 24; San Marcus, 25; Austin, 26; Brenham, 27; Houston, 28; Galveston, 29; Palestine, 31; Tyler, August 1; Terrell, 2; Longview, 3; Shreveport, 4; Marshall, 5; Texarkana, 7; Clarksville, 8; Paris, 9; Bonham, 10; Sherman, 11; Greenville, 12.

MILNER, ORTON AND CO.'S: Morgantown, W. Va., 20; Morris Cross Roads, Pa., 21; Maumont, 22; Uniontown, 23.

OLD JOHN ROBINSON'S: Reno, Nevada, 20; Carson, 21; Virginia City, 23; Truckee, Cal., 24; Dutch Flat, 25; Nevada City, 26; Grass Valley, 27; Auburn, 28.

MYERS AND SHORBS': McArthur, O., 20; Athens, 21; Marietta, 22; Parkersburg, W. Va., 24; Jackson, 25.

W. W. COLE'S: Lawrence, Kan., 22; Topeka, 27.

SKELLS BROTHERS': Clinton, Mo., 31; Nevada, 22; Butler, 24; Fort Scott, Kan., 25; Oswego, 26; Carthage, Mo., 27; Springfield, 28; Joplin, 29; Fredonia, Kan., 31; Wichita, August 1; Winfield, 2; Wellington, 3; Newton, 4; Hutchinson, 5; Great Bend, 7; McPherson, 8; Salina, 9; Beloit, 10; Abeline, 11; Hays City, Col., 12; Denver, 14.

#### Letters to the Editor.

MR. BAUM REPLIES TO MR. RUTLEDGE. SYRACUSE, N. Y., July 14.

EDITOR NEW YORK MIRROR: DEAR SIR:—A letter signed by a certain J. P. Rutledge in THE MIRROR of last week, claiming that he was originally the author of my new play, The Maid of Arran, has just come to my notice. Its absurdity would be amusing were not the malicious falsehoods it contains sufficient to arouse the ire and indignation of any author who has seen his play succeed only to have his title to its authorship questioned. I know Rutledge—to my sorrow. There is a large number of his victims in New York who, I have no doubt, will be glad to learn his address. I was a member of his company during the summer season of 1881, and not only received no salary for my services, but was induced to lend him \$100 in order to enable him to keep his feet in a pinch—not one cent of which has ever been refunded. No member of the company received his or her salary, although the others were not so completely gulled as I was. His character can be better appreciated when I tell you that while I was a member of his company he several times played Hazel Kirke in the small towns, and after I left him he continually played The Danites, The Banker's Daughter and Hazel Kirke. He had special printing for these plays from the office of the Buffalo Courier. I enclose you one of the bills. My opinion of these dramatic thieves is not a very good one, and I don't know why I should be surprised when a man of this stamp openly lays claim to The Maid of Arran, which has passed through one successful season while Mr. Rutledge was making up his mind that he was its author because he once dramatized "A Princess of Thule." I have always acknowledged that my play was an adaptation of this novel, and advertised it as such. This adaptation the Herald says is "an exceedingly free one," and the Sun adds: "What was added to the novel is better than what was taken from it." The following statements I am able and willing to prove: The title, scenes and incidents in the play, not taken from the novel, are entirely my own, and are copyrighted as such. The ship scene is entirely my own invention and patent. The characters of Phadrig and Dennie are not in the novel at all, and are my own creations. The John Ingram of William Black's story is an entirely different being from my Capt. Ingram. Con O'Mara is in no respect a counterpart of Mr. Mackenzie. Thousands who witnessed my play in New York, and who have read "A Princess of Thule," can attest the truth of these statements. Finally, I owe nothing to any man living for the material in my play, except to William Black, to whom I have sufficiently acknowledged my indebtedness; and if Mr. Rutledge has any claim on The Maid of Arran, it arises entirely from the fact that we have dramatized the same novel, which is common property to any one who can hold a pen. One word more: I positively deny ever having seen or read Mr. Rutledge's play of Shelia. I understand it has been produced several times and failed, and I am informed upon reliable authority that he never had a ship scene in his play, and yet he unblushingly states: "The incident of H. M. S. Malabar is my own invention."

Rutledge knows perfectly well that he is beneath attention, and therefore beyond the reach of my indignation, and why he takes this means to bring his name into unenviable prominence I cannot even guess. I am fully able and have every intention to protect my title to the authorship of The Maid of Arran, and am only sorry that I have been obliged by this man's pretensions to defend myself by a downright denial that he ever had an idea which I or any sensible man would think of stealing.

Very respectfully, LOUIS F. BAUM.

Mr. John W. Baum sent a letter to Miss May Roberts, who starred with Mr. Rutledge, and received the reply immediately following this copy of his communication:

New York, July 14.

MISS MAY ROBERTS: DEAR MADAM:—Having learned that you are familiar with the play entitled Shelia, dramatized by J. P. Rutledge, from William Black's novel, "A Princess of Thule," that you took the leading part in the play during your engagement with said Rutledge; also that you saw at the Windsor Theatre The Maid of Arran—a play dramatized from same novel by Louis F. Baum, I write asking you to favor me with the truth as regards Mr. Rutledge's statement published in THE MIRROR of this week. Hoping you will favor me with an early reply, I am

Yours very respectfully, JOHN W. BAUM.

Manager Maid of Arran Company.

New York, July 17, 1892.

JOHN W. BAUM: DEAR SIR:—In reply to your letter of the 14th inst., will say I am familiar with the play, having played the leading part during the past two seasons. In the first place, Mr. Rutledge does not own the play entitled Shelia, it being my property by direct bill of sale from him. I saw Louis F. Baum's play, The Maid of Arran, as rendered by your company at the Windsor Theatre during the week of June 19, and I must say that the two plays are very different in characters and situations. They are alike in plot, which can hardly be wondered at, both being dramatizations of the same novel; though I should judge Mr. Baum's play was dramatized directly from the novel without the knowledge of the play Shelia as rendered by Mr. Rutledge.

Very respectfully, MAY ROBERTS.

#### A Genuine Elocutionist.

Harriet Webb, the elocutionist, is out West paying some friends a short visit prior to sailing for Europe July 28. A few days before leaving the city she entertained a Mignon representative with an exhibition of her abilities.

Mrs. Webb displayed remarkable gifts, reciting a number of difficult selections with admirable effect. These embraced an opportunity for versatility which the elocutionist took full advantage of. In delineating pathos and humor she was equally accomplished, and in an effort that tested her dramatic powers great force was apparent. She also essayed the trying scene between Master Walter and Julia in the last act of The Hunchback, and strongly contrasted the loving sternness of the father in disguise and the passionate grief and anger of the noble girl. Indeed, had Mrs. Webb chosen the stage instead of the platform for her profession it is certain she would have mounted to an enviable position, for she possesses the presence, intelligence and talent to become a fine actress.

There are few women fortunate enough to boast beauty like Mrs. Webb's. In stature she is tall and commanding. Her figure is good; her face is one that would attract attention if surrounded by a hundred women who have just claims to being called handsome. Her action is unrestrained, broad and free. Her face is lighted with a sympathetic expression. The features are mobile and rapidly reflect the emotions and passions she is describing or expressing. Her voice is more powerful than musical; but it is of good quality and is modulated to such a degree of nicety that many new and delicate shades of expression are given to lines that have been familiar to our ears since memory began. There is a naturalness in her reading which is at once novel, quaint and charming. Most elocutionists are automata, that parrot without regard to sense or meaning. Mrs. Webb seems to be guided by intellectual discrimination—a system which is sound, sensible and effective, and the impulse of natural sentiment properly checked by recourse to rules of art.

When she came to New York, a short time ago, she literally had not a single person to assist her in establishing herself. Now her rooms are daily visited by scores of pupils and there is scarcely a night when her services are not in demand by lyceums, bureaus and churches. After much labor she thinks she requires rest, and proposes to go in search of it abroad. In the autumn she will return to fill a thirty weeks' season through the Eastern and Western country.

As a rule THE MIRROR does not place much faith in readers and teachers of elocution; not because elocution should not be taught, but because there are too many frauds pretending to teach it. We can, however, honestly recommend Mrs. Webb and her system. She does not pretend to make actors, but to direct ambitious aspirants how they shall become such. There is an abundance of people who profess to drill young men and women for the stage, like the rapid French tutors, in a specified number of lessons—these are all charlatans. But teachers of Mrs. Webb's calibre are materially different and should be patronized as useful adjuncts to the art of acting.

—According to W. F. Morse's latest advice from his principal, D'Oyly Carte, that gentleman has made five more or less important purchases of comic operas and dramas in England, all of which will be produced here next season. These consist of Gilbert and Sullivan's new opera, Les Maîtres Chansons, by Parke and Paulton, now running at the Avenue Theatre; Farnie and Planquette's Rip Van Winkle (to be brought out in London next October); the forthcoming Drury Lane melodrama, by Pettit and Harris, and Conquest and Merritt's new, Surrey drama. Mr. Carte will be here early in the autumn, in time to personally supervise the beginning of his numerous undertakings.



# THE NEW YORK MIRROR

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Westford, Owen

The New York Mirror has the Largest Dramatic Circulation in America.

BRENTANO BROTHERS, proprietors of the well-known Union Square News Emporium have built up their large trade and attained a fame not only of metropolitan but national extent by conducting their business upon principles of strict integrity. Periodicals and newspapers from all quarters of the globe are exposed for sale on their counters, and their customers represent the best classes of the community. The Brentanos in a conversation the other day stated that the estimate of the great newspaper agency of this city as set forth editorially in last week's MIRROR precisely reflected their own views. "In future," said one of the brothers, "we intend to be guided solely by the dicta of the News Company. We shall welcome the publications circulated by them; but papers that they do not consider safe to handle we shall leave severely alone." Coming from the principal New York dealers, this statement bears more than ordinary significance. The other dealers might wisely adopt the same sound policy—in fact we learn that many of them are doing so—as it certainly frees them from the responsibility of handling several dangerous free-lance prints that are eking out a precarious existence.

Four theatres are open, yet the festive thermometer fondly dabbles with the nineties. Two of the number are likely to succumb to the heat before long.

## The Desperation of Dramatists

It is confidently asserted that there is a man now in this city who has read within the last ten months one hundred and fifty MS. plays—and he still lives. Not only lives, but is jovial and hilarious in the knowledge that he has made "demnition corpses" of so many dramas, and that he is assured that he has succeeded in interring them beyond possible resurrection. How colossal and capacious must be the intellectual vat which can thus macerate in less than a twelvemonth into a critical pulp more than a gross of dramatic pieces!

As to the parents of these departed spirits, we cannot realize a greater uproar than that of a menagerie of wild beasts who find themselves at feeding-time denied their customary supply of beef and bones, unless it be the howling discord that prevails among the exclusively American dramatists whose MSS. have thus been thrown back upon their hands as mere mummies by the great histrionic undertaker.

We have no doubt many of these plays were hideous and fearful to read, and might well recall the destiny of a story published in a Sunday paper some years ago by the late Henry Plunkett Grattan, the eccentric actor, which was announced under the title, in the ordinary way, as "Entered according to Act of Congress;" but which a wag of the day asserted no one would enter, even under the concurrence of an Act of Congress.

In view of these experiences we see to what shifts the playwrights are driven, as appears by the action of Signor Pasquale Favale, an author, late of Naples, who leaves in his last dying bequest "to the editor enjoying the greatest repute in any town in Europe," a five-act comedy entitled "An English Election;" and to her Imperial Highness, Victoria, his "most cherished production," a tragic opera named "Alzira," which he trusts her Majesty will order to be performed "for the benefit of the poor of London," so that what Signor Favale failed to accomplish in his lifetime he makes a posthumous duty of the editorial and imperial power, no lesser influence, it would appear, being equal to the occasion.

This disposition of unused MS. dramas seems more to the purpose, inasmuch as principal contributors to the accumulated stock are, like Signor Favale's legatees, members of the press. These have lately become active speculators in theatrical merchandise, driven thereto by their constant contact with, and attendance at, the theatre in their professional capacity; prompted to write for the stage by their influence with managers and their acquaintance with actors. Such plays are not apt to be accepted solely on their merits, and are prepared rather from a journalistic than a dramatic point of view. The incoherency and miscellaneous of the newspaper shows itself in the play, and such productions are often, if not always, loosely melodramatic and essentially illegitimate. Plays from members of the press cannot be said to be accepted on their merits, nor are they, from the very nature of their origin, of a kind to promote the better interests of the drama. Of course the criticism of such productions can hardly be expected to be resolute and impartial; the public taste is misled by class notices and partisan prejudice.

The exclusive use of plays derived from foreign sources certainly operates to discourage American dramatists, and by no means advances the interests of American Art and Literature. We see what has been done in this direction in the literature of the country during the last fifty years, swamping the land with an enormous flood of trash, unsettling all national standards and letting loose upon the reading population every influence that has its origin in the vicious fictions and brigandage of writers who are under no allegiance to the American public.

We may well draw an inference as to the estimation in which the plays fostered among us are held from a little passage in the recent Malley trial at New Haven, as reported. It occurs in the cross-examination of a witness for the defence:

Mr. Doolittle, the Prosecuting Attorney (in snuffing):—You have written plays, which were produced on the stage?

Dr. Harris—I have.

Mr. Doolittle—That's all.

Mr. Jones—And you have actually written a play, Doctor? A.—I have; and it was successful.

Q.—When was that? A.—Before I was Medical Examiner and in the early struggles of my professional career.

Q.—Did you have plenty of money at that time?

Mr. Doolittle—That's not material.

Dr. Harris—It was very material then; but I didn't have it.

Or, as given in another account of the same incident, in the cross-examination of Dr. Harris, it is alleged, Mr. Doolittle obtained from the witness that he had written and adapted plays for the stage.

Let us hope at least that the time is not far distant when it cannot be a matter of reproach to a witness or citizen in an open

court of justice that he is a dramatist and a comrade of William Shakespeare, Oliver Goldsmith and Brinsley Sheridan.

## "Englishman's" Inaccuracy.

We expected a good reply from "Englishman" to our article upon the British affectation of a certain limited class of American managers; it is unfortunate that we did, for he gave us a very bad one.

It will be remembered that the greater part of "Englishman's" first letter was devoted to comparing the alleged close relationship between England and this country to that existing between a father and his son. This attempt to establish a kinship we opposed, not because it was decidedly patronizing, but because it supported a ridiculous and utterly impossible filiation. The arguments we employed in destroying "Englishman's" conceit were notorious historical facts. But our pugnacious friend endeavors to go behind these in his reply, sweeping away such little things as authenticated records with a dash of the pen about as conclusive as Mr. Podsnap's famous sweep of the hand.

But, while we positively refuse to receive "Englishman's" ephemeral sentences and flighty fancies as serious arguments, we must also regretfully decline to give him lessons in the elementary history of the United States. A general knowledge of this study may be acquired in the primary schools. In all kindness we advise our English friend to repair thither for a term or two before venturing to display further ignorance of a subject with which any lad of ten ought to be perfectly conversant.

Not only is "Englishman" densely foggy in the matter of American history, he seems to have an equally imperfect knowledge of contemporary affairs. He advances "one or two truisms," which are as "falseisms" as any "isms" can be. "That valuable and splendid creature," writes our scandalously inaccurate correspondent, "the Irish-American citizen, saves his money to buy the little spot of green in 'ould Ireland' where he was born; your German, your Swede, Frenchman and Italian-American citizen will make as much money as they can in America and go home to spend it." Now, everybody except "Englishman" knows that the Irish-American doesn't buy up his native bog with Uncle Sam's money—he starts liquor shops; and that the German, Swede, Frenchman and Italian do not return to their natal land, but send passage tickets over to bring their sisters, cousins, aunts and grandmothers to the country of their choice. A person so ill-informed upon this subject could not be expected to grasp our remark that the fact of Americans and Englishmen sharing a language in common only seemed to emphasize the estrangement of the two nations in customs, tastes and observances. This plain statement is neither misunderstood nor disputed by anybody except "Englishman," who wants proof of the "startling fact."

We have nothing more to say than we have already said to our opponent, who thinks a genius ought to be "trained;" who confidentially informs us that Herman Vezin is a greater actor than Edwin Booth or Henry Irving; who loudly asserts that his truly remarkable statements are "facts in the comparative anatomy of dramatic art, and can be proved by those learned in its philosophic principles," and who is certain that the English and American governments ought to take the Theatre in hand to make it a means of educating as well as amusing the public.

## "Aunt Rebecca's Pawnshop."

[ILLUSTRATED ON FIRST PAGE.]

Jewish comedy, which sprung into popular favor two or three seasons ago, finds in Helen Coleman and Frank Wynkoop two of its leading exponents. Shorn of all offensive features, the Jew comedian of the stage is as amusing as the Yankee, the German or the Irish. In Aunt Rebecca's Pawnshop, Miss Coleman has secured a play that is provocative of much innocent merriment and in which there is nothing objectionable. This lady is one of the well-known Coleman Sisters, and during the past few seasons she has played Widow Bedott, fairly dividing honors with those of the sterner sex who have assumed the role and outlasting them all. The Widow has been re-written and will retain its place in the Coleman repertoire. Aunt Rebecca's Pawnshop has been played in the provinces the past season and has proved a "go"—the Aunt Rebecca of Miss Coleman meeting with the same appreciation as did her performance of the Widow.

Frank Wynkoop, leading support to Miss Coleman, is a capital eccentric comedian. His Solomon Isaacs, in the new play, and Elder Sniffles, in Widow Bedott, are character bits that have won him deserved popularity.

Louise Raymond is a petite and pleasing soubrette, who has won favor by her excellent performance of Melissa Beckett and the boy Aaron Isaacs. She became a wife and widow in the Summer of '81, at the age of eighteen. The romantic but tragic story of

her marriage was the sensation of the daily press at the time. The husband, Charles Wesley Ayers, of Astoria, L. I., is said to have died of grief at his bride's determination to continue on the stage.

## Personal.



BIGELOW.—Sadie Bigelow is a pretty woman, as the above picture plainly shows. She is a capable actress, too, which is equally fortunate. Next season there is a probability of her being located in one of our stock theatres; but she is sensible and has no unconquerable aversion to going on the road again. So managers need not keep back their offers for that reason.

CURTIS.—Frank Curtis reached the city on Friday after a lengthy visit to his parents in Detroit.

ABBEY.—Henry E. Abbey is expected to return to the city during the latter part of the present week.

SEDGWICK.—Helen Sedgwick is playing Sophie, in Pink Dominoes, this week, at Hamlin's Theatre, Chicago.

NORTON.—John W. Norton is in the city. He will make his re-entree on the stage in Romany Rye at Booth's in September.

EYRE.—There seems to be some doubt about Gerald Eyre's salary for next season with Colville. He is to get \$155 a week.

BARROWS.—James O. Barrows has been engaged by the Madison Square to play Gillette's part in The Professor, Company No. 2.

HAYDEN.—W. R. Hayden, manager of Thomas Keene, is on a visit to John Webster at his residence among the Highlands.

FARRELL.—Frank Farrell left for Chicago Tuesday to prepare the way for Taken From Life. Colville's company will follow Friday night.

ZIMMERMAN.—John Stetson is negotiating with, and will probably secure, Ed Zimmerman as manager of the Fifth Avenue Theatre for next season.

BOUCHICAULT.—It is announced that a personal misunderstanding caused Dion Bouchicault to cancel his contract for next season with R. M. Field.

GOODWIN.—N. C. Goodwin and wife will move to Long Branch during the present week, where they will remain until they open their season in August.

STUART.—On Monday Evered Stuart went shopping for the New Casino. He bought one thousand yards of satin plush for \$2,700 to upholster the seats.

HALLOCK.—Agnes Hallock is summing at her home in Harrisburg, Pa. Her parents own property up town, and will probably remove to the Metropolis shortly.

MCDONALD.—Manager G. F. McDonald left for his home in Montgomery, Ala., last night. He has secured the cream of the business for his new Opera House.

EBERLE.—Eugene A. Eberle, late stage manager at Booth's Theatre, has been engaged by the Madison Square as stage manager of their Esmeralda companies.

EVANS.—Frank Evans has returned to the city. He will continue to present The Galley Slave to the provincial patrons of the drama, for one season longer at least.

ROCHE.—Frank Roche has been engaged to support Ada Gray. Her season will begin August 21 at the Windsor, if the repairs in that theatre are completed in time.

BOOTH.—Mr. Booth's houses are not as great as they might be; but he is nevertheless retrieving the financial loss of his engagement at the Princess' two seasons ago.

HAVELY.—J. H. Havely will reach the city on Saturday or Sunday next, and will at once take hold of the Amusement company bearing his name, and the organization will be completed next week.

SULLIVAN.—Barry Sullivan is coming over with a fine company to open at Booth's, under John Stetson's management, in November. The idea is to forestall Abbey's Irving-tour. This news comes from high London authority, and is first given out by THE MIRROR.

MCCULLOUGH.—John McCullough is being entertained by the Chicago Club. It is possible that the military expedition in his honor up the Yellowstone may be interfered with by the death of Mrs. Lincoln, mother of the Secretary of War, who ordered and was to have accompanied it. General Sheridan was to have been in command of the forces, and Mr. McCullough expected a jolly time in such good company.

NOBLES.—Milton Nobles was down last week for a day. He is resting at his cottage on the North Shrewsbury, and says he doesn't think the city will see him again this Summer. All his arrangements for a season of thirty-two weeks have been completed.

LAING.—Howard Laing has already routed a large number of companies over the Great Wabash road. The vast extent of the thoroughfare and the theatrical importance of the points it reaches combined with Mr. Laing's personal popularity lead the profession to patronize it extensively. The fact is not generally known, but the Wabash has the greatest mileage of any railway in America.

SEYMOUR.—William Seymour leaves the city August 5, for a week's fishing at Marblehead, after which he will go to the Boston Museum to prepare for the regular season, which will begin by the presentation of several of the old comedies, to be followed by a production of The Parvenu, which, it is believed, will have a long run, giving Mr. Seymour time to return to the Madison Square and direct rehearsals of the new play which is to be produced on the 9th of October.

MORRIS.—R. G. Morris works hard while many of his brethren are recreating; but in his case at least all work and no play don't make Bob a dull boy. He has completed A Lone Hand for Joe Wheelock. It will be played in Chicago during August. Frank Curtis has paid \$500 down as an anchor for it. The Irish American author's new piece will be brought out at Wallack's August 1 by the Irish comedian, J. H. Mack. The scene is laid in and around Cork at the present period. The Irish political chaos is but lightly touched upon, a powerful love story forming the leading feature of the plot. In the last act a stirring incident will be introduced; an emigrant ship loaded with human freight will slip its hawsers and depart from Cork quay, pointed down the River Lee.

FLORENCE.—The following note to THE MIRROR indicates the pleasant whereabouts and enjoyments of Mr. W. J. Florence: "Your letter came promptly to me per Indian courier, from Metopodia (Lower Canada). It is needless to say that I have had a royal time; have killed many salmon, and all kinds of game is abundant, giving us plenty to do with fishing rod, rifle and shotgun. The other day we captured a live bear—a cunning little fellow. The old bear with her two cubs was swimming across the river, when the Indians discovered the party and went for them. But the old lady escaped with one of the young ones, leaving the other as our prey. I have sent him to the Fifth Avenue Hotel, and he should be there when you receive this. I intend him as a present to the South Side Club. He is a splendid little fellow, and a little taming will almost make him human. Give my regards to all the boys, and though I'm blistered and bitten nearly to death (for the insects here are awful), don't forget it that I'm taking solid and liquid comfort at both ends of the line. Camp Florence, Restigouche, Lower Canada."

## James O'Neill's Success.

James O'Neill had just returned from Chicago when a MIRROR reporter met him. "How was your season in Chicago, Mr. O'Neill?"

"Very good. We played four weeks to good, paying business, and it was very warm most of the time. I was well satisfied."

"How did your new piece, An American King, seem to please?"

"It pleased me immensely, and as the audiences grew larger at every performance, I should judge that it pleased the public, too. The critics all spoke highly of it, and several managers, including Bob Miles, Hamlin, Hooley and Aiken, say it is the strongest American play they have seen, and advise me to stick to it."

"Shall you follow their advice?"

"There are financial reasons why I should like to, and there are artistic reasons why I should not. I would like the money; but I do not want to become known as a one-part actor. I shall certainly do the King more than anything else next season; but I want to play other parts as well occasionally. The play is purely American in every respect. The chief role is a Western man; but not the booted and spurred specimen. He is in New York during the action of the play, and dresses and acts like New Yorkers do. The part is very strong, as is the whole play. The comedy element is all that could be desired—in fact, every character is well drawn and clean cut. There were some points that had to be smothered out and the parts made to dovetail together more closely; Mr. Dazey, the author, is correcting that now, and although the piece could hardly fail of success in its present shape, I think it will be a great one next season."

"When do you open?"

"September 4, at Williamsburg. I will play for forty weeks or longer."

"Have you completed your company?"

"Yes; and I think it will be as strong as any on the road. I have nothing to do now but study and prepare for the season, which I shall do in the Berkshire Hills, while Mr. Gardner, who is at his home in Chicago, is getting out some very handsome printing and making the final arrangements for our tour."



## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet,  
—LOVE'S LABOR'S LOST.

In the second act of *The Doctor of Alcantara*, at the Alcazar Friday night, a ludicrous mishap happened that narrowly escaped having a serious result. Harry Allen and Fanny Wentworth were toting a supposedly heavy hamper up some practicable steps at the back of the stage. The carpenters hadn't braced these properly, and as the pair with the basket between 'em neared the top ominous creaks and groans were distinctly heard by the audience. An instant later, and the steps toppled over, throwing the gentle Harry off his equilibrium. He fell like a bag of meal, and, of course, the structure was demolished with a crash; the frail comedian, for the first time in his life, carrying everything before him. Bang! went the big hamper, and biff! went the fair Fanny, rolling over in a leap among the debris. As soon as they ascertained that nothing but the steps were damaged the audience laughed. Harry looked black as Old Nick. (Heaven help the head carpenter!) But Fanny bit her ruby lips and showed her dimples just as if she hadn't been scared half to death by the unexpected and highly dramatic situation. It is seldom serious accidents happen back of the footlights; but this shouldn't cause the men of saw and hammer to neglect taking every possible precaution against endangering actors' lives and limbs.

Not infrequently, in the "palmy days," stage carpenters, spurred on by some real or imaginary offense, wreaked vengeance upon actors by innumerable diabolical devices suggested by their mechanical ingenuity. Sometimes this took the form of criminal negligence in the preparation of traps; occasionally ropes were tampered with in such a manner as to cause painful casualties. A number of actors and pantomimists were killed by the wanton malice of carpenters, and legs and arms were often broken to appease the wrath of the same malignant spirits. Usually the culprits escaped detection. They always chose arrogant and unpopular people for their victims. Barry Sullivan, Forrest, George Vandenhoff and several others, on different occasions, in days gone by, only averted serious trouble in this respect by discovering treacherous plots in time to defeat them. Happily this sort of thing has passed away entirely now, together with many equally delightful customs of the good old times, and when a disaster occurs like that which crippled George Conquest a couple of years ago at Wallack's, it is rarely traceable to other than purely accidental causes.

I asked Bartley Campbell to-day if riches brought him happiness unalloyed. "No," he replied emphatically. "Nobody gets enough of anything in this world. A few years ago the income I enjoy would have seemed princely. Now I look on it with eyes of discontent. Man is an insatiable creature. His existence is made up of 'yonder.' To-day he stands on a broad plain and looks to the horizon where the blue summits of the mountains appear to meet and kiss the fleecy clouds. 'Yonder!' he cries; and to-morrow he has clambered up the steep sides of the mountains, and looks with anxious eyes for the clouds. They are 'yonder' still. When death, the grim prompter, touches with his grisly hand his harsh bell for the final curtain to descend, we hear man whispering 'Yonder' with his last, feeble breath. He leaves the theatre of life and directs his steps toward the misty mountain tops, which are seemingly flecked with clouds that will wrap him in eternal peace. When he gets there, does he find that there is still another 'Yonder?' God forbid!"

Ada Dyas, who is not excelled by any leading lady in this country, has not joined George Holland's company at the Newport Casino in the sense that is generally understood. She was specially engaged to play *Esther Eccles* in *Caste*. Her delightful impersonation of the character I remember very well, and I am pleased to see in the Boston and Newport papers gratifying ac-

knowledgments of its cleverness. Miss Dyas' place in the favor of our best society has never been filled, and many look forward with impatience to the return of this fine artiste to some New York theatre.

Dr. Griffin and the one and only Mary Anderson are exploring the remotest points of the Shrewsbury in the *Galatea*. They feel quite compensated for the vexatious delay of the builder in delivering the yacht by the fine qualities it is found to possess. In speed, comfort and beauty the *Gal*—as the Jersey boatmen call the craft for short—is unrivalled.

That good little soul, Sydney Cowell, is visiting Mr. and Mrs. Jim Lewis at a place on Long Island having the mightily musical Indian name of Pond Quogue. She drops a line to say that she's having a most delightful time; has every enjoyment in the way of driving, bathing, sailing, etc.; thinks she'll remain where she is all through the vacation, and is sure that time passes only too rapidly. So it does for us all; especially those that work all the year round.

Half the pleasure of receiving a mysterious looking package by mail is in the undoing of its wrapper. A square bundle thickly enclosed in a covering of pine boards and brown paper was laid on my desk yesterday. It was not, as I first suspected, an infernal machine from Johnny Rogers—it was an infernal picture of Harry Lee, Effie Ellsler and Frank Weston, taken at the Geyser Springs of California. Miss Ellsler is sitting beside her husband, with her arm clasped in his, on a big boulder. She is sensibly dressed in a plain flannel skirt and sailor waist, and her face peeps out from a rakish straw bonnet. Weston, in corduroys, leggings, flannel shirt and rough coat, is looking at the photographer's camera with such intensity as to forget all about his Indian topee, which dangles from his left hand. Harry Lee reclines at the foot of the great rock on which his fellow Kerkers are perched, and tries, without success, to look as if he were resting on a bed of roses and eider-down. Harry has a tourist's staff in his hand; his manly form is encased in a velvet jacket, and a beard of seven days' growth gives his blooming countenance a decidedly fiendish expression. Back of the group rises a steam from the bowels of the earth, escaping in dense quantities. This adds to the picturesqueness of the scene; but it increases the diabolical appearance of Harry's face. I wouldn't like to see Andy Dam matching golden eagles with Harry and winning out in the geysers, unless an Admiral Seymour were at hand to offset the latter's terrifically brigandish aspect. However, the trio of Hazel Kerkers are equally pleasant to look at, whether on Broadway or among the California Geysers, in the flesh or in photographic miniature, and I welcome their contribution to my somewhat extensive collection.

Carrie Daniels writes from Glasgow, Scotland, that the Fun on the Bristol party are playing to good business. Everybody is well, happy and enjoying the trip immensely.

Isidore Davidson is enthusiastic over a melodrama he has mapped out and partly written. It is filled with sensational episodes, and there are two "realistic" scenes which, if practicable, ought to make a success of the piece. The story, I believe, is adapted from "Poor Grif." In connection with some ingenious and Humbug-Barnumlike schemes, Mr. Davidson has great faith in his ability to push the drama to the fore. A wealthy backer is the only essential lacking just now to start the attempt, and the author is busily employed in exercising his rhetorical powers among such material as is near at hand. But capitalists are hard of heart and their ears are generally deaf to the struggling author with an embryo fortune in MS. form under his arm, and to his gentle pleadings.

There seems to be an idea abroad in London that Lizzie St. Quinten took French leave. This may or may not be true; indeed, I'm inclined to believe it's a bit of paragraphic spite. At any rate, the charming little woman is enraptured with the States, and sends a couple of lines from St. Louis, where she is singing at the Pickwick in Hess' troupe, to say that the press is more than kind to her and she is very grateful. I predicted a warm welcome for Miss St. Quinten and a treat for our public when I first received advices of her intention to come out here.

A marvellously well conducted association is the Actors' Order of Friendship of Philadelphia. So modestly does it dispense charity, so evenly governed are its affairs, that the profession at large is ignorant or but dimly cognizant of its existence. Yet the Order is thirty-three years old. It was founded by Joe Jefferson, Henry Macklin, D. P. Bowers, Robert Johnson (the gentleman selected as superintendent of the clerical department of the Actors' Fund on Mr. Aldrich's motion at the meeting Saturday), together with four other Quaker City favorites.

"Honor, Union and Justice" was the beautiful motto they adopted, and the snug little band set about performing their mission, which was to assist each other in sickness and distress, and in procuring and maintaining proper lines of business; to protect the character and promote the interests of the theatrical profession; to suppress tyranny and imposition in the pursuit of their calling; to encourage dramatic talent irrespective of clime; to establish a fund for the relief of its members, either distressed by sickness or martyrs to the cause, and, finally, to depend upon their own exertions and private contributions rather than a rich treasury to carry out their objects.

The meetings of the Order were held at the Chestnut. The first year's receipts, from all sources, amounted to \$96.37, and the Treasurer reported exactly \$33.03 as the balance on hand. One of the objects had been realized—they had not depended upon a rich treasury. For eighteen years it plodded modestly on, doing its little good unostentatiously, and proving a source of much comfort to its members. In 1866 they purchased a good property on Eighth street, and met under their own roof for the first time. This was bought clear of encumbrance. In '69 the order's real estate and other possessions was estimated at a valuation of over \$13,000. There were but thirty brothers then in the fraternity. On January 1, 1871, they had a capital of \$10,000 over all indebtedness; besides relieving all their distressed brethren, they had given \$100 to the Richmond sufferers; \$100 to yellow fever sufferers, and \$2,000 to the Chicago Fire Fund. Here was a small body of actors not only looking after their own unfortunates, but tending to the wants of outside charities as well. After this they obtained a fine burial plot in Glenwood Cemetery.

To-day the Order possesses property to the value of \$20,000, and its annual income, outside of donations, amounts to about \$2,500. At all times it has met all its obligations; its proceedings have been marked by regularity, unity and hearty good-fellowship, and the benefit it has been to its members is incalculable. They meet for social purposes every week; they encourage art and the advancement of actors in both professional and private life; they seek no assistance from outsiders and they live up to the strict letter of their watchwords, Honor, Union and Justice. Some of the best names in the profession are included in the membership list, which, from its beginning down to the present day, has been limited to two hundred. The rooms of the Order are stocked with some rare theatrical mementoes, and a copious library is constantly increasing in size by means of liberal donations from friends and members of the brotherhood.

I print this brief account of the Actors' Order of Friendship because I believe that the profession generally should know of its existence. It is beneficial in every sense to those that join it, and I should like to see the profession flocking in multitudes to attach themselves to such a model organization. It seems to me to be just what they need, and so penetrating must its influence be that they cannot help realizing its good effects, even though they don't visit Philadelphia more than once a year. The dues annually are \$6; application for membership may be sent to Mr. John Paul, Resident Treasurer, 809 Green street, Philadelphia. He will, no doubt, give more particulars than I am able to compress in my necessarily limited description of the Order. It is worthy of encouragement as a sound, sensible, business-like, healthy organization, not only designed to help, but actually and actively engaged in helping the social and artistic condition of the actor.

As I have frequently remarked, all the profession is trying to get located in New York. As there is room for about one in one hundred, that proportion, less the English acquisitions, succeed in fixing themselves here. The horrors of the road are so great that many of the ninety-nine unsuccessful applicants positively declare their intention of stopping in the city at any price. They cling to "jobbing" as drowning men clutch at straws; but the market in this direction is glutted, and the little ring of people who are called into requisition by the dramatic agents to participate in adjacent snaps is quite sufficient in numbers to supply the demand.

And mentioning Straws reminds me that John Howson has abandoned his idea of starring next season. All his arrangements were complete; but Manager Hamlin, of Chicago, on whose assistance he has mainly depended for an opening, offered him such terms as he believes would have precluded the slightest chance of pecuniary gain had he accepted, which he very wisely did not. Forty per cent. after \$3,000 assuredly would not give a new star in a new play much margin for profit. "And I'm not playing for fame now," said Howson, as we puffed Turkish cigarettes after the performance at the Bijou the other night. "I was brought up in the theatre; my father had followed the stage all his life. For years I have been actuated by artistic impulses, regarding my profession in the purest

light, and playing my parts in such a way as to illustrate the designs of the author. But I find that actors who do this are the exception, and that money-grubbing is the ruling spirit of the theatrical times. As it is necessary to grub, I propose to do so, and consult my pocket and my personal comfort above everything else. For this reason I've concluded to renounce the broad highway, stay in New York, accept jobbing engagements in the city or vicinity; in fact, become an actor in the business sense that the word now signifies."

Howson deplors the sweeping away of the good old green room of other days, where actors met to discuss their art and where an emulative sentiment was inspired. There is a grain of sound truth in this lament; but the speculative management now in vogue, together with its nomadic tendency, renders this relic of the stock system almost impossible to perpetuate. And after all is said, I think the green-room of other days was by no means the educating and intellectual place we are pleased to imagine it was. It brought the artists in social contact it is true; but was it not the breeding spot of green eyed jealousy, and did it not bring in an outside element which had no right to mix with the actors while they were engaged in their business? Much of the alleged wit and wisdom that was spoken by the brilliant *Aabitues* of the green room in days gone by would bring a color deeper than rouge to the cheeks of our women if it were spoken to-day. So, after all, I don't know that the loss of the old-time institution should give rise to much regretful sentiment.

A programme of the theatre at Des Moines, Iowa, has found its way into our hands. It contains some very practical and some very funny rules of the house, and directions to the public regarding behavior while in it, thus combining instruction and amusement after the most approved fashion. The part of the bill indicated is worthy of reprint, quaint grammar and all. Here it is:

## GENERAL RULES OF THE HOUSE.

There will not be allowed:—Drunkness, Smoking, Tobacco Spitting, Nut or Fruit Eating, Loud Talking, Yelling, Whistling, or any conduct unbecoming to Ladies or Gentlemen. Each man and boy must conduct themselves so that they would not be ashamed to have their mother or sister come and take a seat in any part of the house without an escort. There must be no good order in the gallery as there is down stairs. Gentlemen will not wear their hats, neither will they try to go from one row to another over backs of seats. Persons are expected to retain the seats that their coupon tickets call for during the entire performance. Children in arms not admitted.

## TO THE PUBLIC.

Please report any want of attention or courtesy on part of ushers or attaches. You are also requested to aid in enforcing above rules, as the citizens of Des Moines are as much interested as the proprietors in having their opera house noted as a place of first-class order. Ladies, when they feel like it, should not hesitate to come to amusements unattended, as they have as much right to go to an entertainment as they have to go to church, alone.

If you want to applaud do so with your hands, as the people on the stage appreciate it more, and will respond to an encore much quicker than if you act like wild animals. If there should be an alarm of fire, or danger from any source, KEEP COOL, and wait for some one in authority to announce that there is some cause for it, and that it will be necessary for the audience to go out. You should then leave your seats quietly and not get frightened.

The public are requested to keep their seats until the curtain goes down on the last act. Some persons have formed the disagreeable habit of rushing out a few moments before the entertainment closes. Often the finest part of the performance is the wind up; besides, it is annoying to the actors and the balance of the audience to have a stampede before the play is over. Keep your seats until the curtain drops on the last act.

What would our fastidious public say if the spirit of the above, couched in passable English, were inserted in the programmes of the theatres? And yet there are several portions of it that might be of profit to the belles and beaux of Murray Hill as well as to the democratic denizens of Des Moines.

This week the reader will find a brief addenda to "Between Seasons," published last week. Scores of managers have personally and by letter signified their appreciation of the valuable and exclusive information this article contained. George Adams, the well-known pantomimist, writes: "Allow me to thank you for the very readable information imparted to managers in the last MIRROR. The many columns devoted to news about new houses and improvements in old ones place us in possession of much valuable data that cannot but prove of great aid in laying out routes. Personally you have my warmest thanks."

Dr. Robertson offered his services to the Actors' Fund before it was organized. He is the physician of many theatrical people, and has attended numbers without compensation. Nevertheless, Dr. Robertson was forgotten at the Trustees' meeting Tuesday, and although he was first to place his professional services at their disposal, these gentlemen, on motion of Harry Miner, the variety man, gave the honorary post to Dr. Taylor. We have nothing to say against this doctor; but we regret the injustice done to Dr. Robertson.

## Maude Granger's Condition.

The publication of Maude Granger's troubles in THE MIRROR, a few weeks ago, created a breeze. The Hartford papers have teemed with more or less unreliable information relating to the subject; and dispatches have appeared in two New York papers denying the story of her illness. Miss Granger settled the matter herself by sending a friend to this office Monday, who made the following statement explaining the early history of the case that has attracted so much attention: "A letter was sent to Theodore Moss, acting Treasurer of the Actors' Fund, some time ago, saying that Miss Granger was dying at the Hotel Hamilton, and that she was utterly destitute. Dr. Taylor went at once to see her. He found her, indeed, ill, but not dying, and as to destitution, she declared that she had money enough to pay her way, and knew nothing of the letter, which she characterized as an impertinence. Her sister was in attendance upon her, and she was in the care of a capable physician."

"Her illness began two years ago; but she continued acting; and it was not until last April that she was prostrated by acute inflammation. In the mean time she and her husband, Alfred Pollin, separated by mutual consent. She was then staying at the Hotel Hamilton, a Broadway hotel much patronized by show people. She grew a little better, and, a few weeks ago, contrary to the order of her physician, went out for a ride. She suffered a relapse; but on her departure from the hotel was able, with help, to walk down stairs."

"The landlord exhibited to me Miss Granger's account in his books, in order to demonstrate that she had always made prompt, weekly payments. 'Indeed,' he said, 'she always sent to the office for her bill, and never waited for it to be presented to her. I don't know how or where she got money during her illness, but she had it; and, if she hadn't, she would not have been turned out as long as she chose to remain. She left her trunks here because she expected to return in a few weeks. She does not owe me a cent.' Mr. Pollin called on Miss Granger once, but not, it is understood, with any idea of reconciliation. It is not believed that she accepted any aid from him."

A MIRROR reporter interviewed Theodore Moss upon the subject.

"The first intimation I had of Miss Granger's condition," said Mr. Moss, "was through a note I received from one Reubens, stating that the lady was in a dying and destitute condition. I immediately inquired into the matter, and ascertaining that she was ill, sent Dr. Taylor to her residence to get at the facts and to give her medical assistance if she needed it. Dr. Taylor returned and stated that he was satisfied there was no truth in the reports of her destitute condition; that she said she had \$50 in cash, and was surrounded with everything she wanted. I also learned that immediately after her illness became known, E. G. Gilmore offered to pay all her expenses in this city; but she declined the offer, and went to her relatives in Hartford, where she now is, and where her health is improving. I cannot understand why the reports were circulated that the lady was being neglected by the Actors' Fund managers, but presume they emanated from gossipers and those who have not taken the pains to get at the facts."

"By-the-way, Mr. Moss, where is the \$38,000 of the Actors' Fund?"

"Perfectly safe; \$35,000 are invested in street securities, and are bringing in five per cent. interest—perhaps a larger interest than I could get from any other source; \$15,000 or thereabouts are deposited in bank ready to be drawn on in case of urgent demand for members of the profession in distress. It is perfectly safe, sir; and if it is not, I believe I am good for a couple of hundred thousand."

"What is your opinion of the method that should be adopted in disbursing the Fund?"

"It is not for me to say. I act as I am guided by the law laid down for the disbursement. I do not think I have exceeded it, nor have I been apathetic, as some have said, when cases of distress have been properly brought before me, in recognizing the necessity of immediate assistance, and acting as speedily as possible. I do not think the Fund will exhaust itself very soon; if it did, I think I could invent schemes to replenish it. I have in my mind, in such case, the giving of a monster fair, and I am confident—in fact, I could almost guarantee—that at least \$100,000 could be realized. The Actors' Fund, as now established, and if properly conducted and guided by prudent heads, will last long after we have passed away."

The Canadian authorities have recently passed a law relating to a tax on printing, which will fall with heavy force upon those managers that visit the British provinces in America. This enactment places a duty of six cents per pound on all printing taken across the line, besides the regular duty assessed upon the valuation of the material. These assessments will be made on the strength of exorbitant estimates furnished the Canadian Government by guileless American printers, and will far exceed what is just. More than this, the legal machinery of the Kanucks is to be set in motion, and those managers from the States who have undervalued their printing in the past will be prosecuted criminally. This is a bad state of things for the many companies contemplating a tour through Canada next season.



## The World of Society.



A PLEASANT GERMAN.

A few evenings since a very pleasant German was given at the Spring House, Richfield Springs, which was attended by many ladies and gentlemen well known in this city.

Mrs. L. M. Bates, of 254 Madison avenue, wore black silk and satin, trimmed with jet passementerie and round point lace and handsome diamonds.

Mrs. H. D. Polhemus had a Louis XV. dress of "water of Nile" silk, train of embossed satin, garnished with roses. Lace of point d'Alencon and old round point.

Mrs. Dexter A. Hawkins, 5 West Thirty-fourth street, a brocade of pale gold and cream, corsage of cream silk, embroidered in flowers, front of skirt in crystal and pearl braids.

Mrs. J. C. Southwick, white brocade de lune, with chenille embroidery and lace. A very effective dress.

Mrs. C. T. Hickox a white India mouse-laine, with trimmings of lace.

Mrs. F. Yanaga, a spotted brocade with plaques of white satin, trimmed with point lace. A full train trimmed with ruching and ostrich tips.

Mrs. Sidney Dillon, 5 West Thirty-seventh street, black satin and silk, with passementerie and diamonds.

Mrs. Lawrence Kip, 452 Fifth avenue, satin merveilleux, with point duchesse lace and shaded roses.

Miss Mamie Bates, a blue satin draped with Brussels lace, held with tufts of dark and light blue feathers.

Miss Laura V. Conkling, daughter of Col. Conkling, white point de sole with white satin plaitings and puffed tulle.

Miss Viola Hawkins, white point de sole, trimmed with puffs of tulle and garlands of shaded roses.

Miss Florence Hoyt, a Louis XV. dress of white sole, with valants of tulle, edged with a silver cord, and lilies-of-the-valley.

Miss Stephens, daughter of Mr. Ann S. Stephens, brocade cloth of gold and soft tulle, looped with gold cord and tassels. Jupe of pearl duchesse shaded with tulle.

Other handsome costumes were worn by Miss Bertha Pupke, Mrs. T. C. Richardson, Mrs. M. H. Levin, Mrs. J. Pupke, Mrs. H. A. Rogers, Mrs. S. P. Nash, Ada Benson, Mrs. Macy and daughter, Mrs. Steinway, Mrs. Henry G. Wood, Miss Vogel, Miss Beach, Misses E. and F. Beach, Misses Mary Hoyt, Anna Van Nest, A. L. Baxter, Carrie Bunker, M. Marino, Anna Castro, F. Millen, A. Knight, Susie Southwick, M. Strong, Mrs. W. P. Locke, Mrs. Charles Cooper, Mrs. D. Cooper, Alice M. Davison, Mrs. Edward Cope, Mrs. M. T. Montgomery, Mrs. Hall, Mrs. Wood, Miss A. Lazarus, Mrs. George Mosele, Miss Annie Lazarus, Mrs. W. B. Draper and many others. Mr. T. C. Richardson led the German with Mrs. George Baker. The favors were given out by Miss Conkling and Miss Dolly E. Talcott. Refreshments were served during the evening.

## HOT AT LONG BRANCH.

A full dress hop, enjoyed by many New Yorkers, was given at the Ocean House last Saturday evening. Dancing continued until midnight, and many guests from other hotels were present. Prominent New Yorkers present included Dr. J. Marion Sims, Thomas Cowan, ex-Judge George M. Curtis, Hon. John Fitch, who has not yet gone to Saratoga, James S. Coleman, Joel W. Mason, Dr. R. B. Knox, James W. Queen and family, James E. Buckley, William Layton and family, Col. R. L. Cobb, John McCleave and family, Patrick and John Keenan, David Gideon, Max Strakosch and family, Charles and Warren Leland, Sr., and the following from other places: Gov. Ludlow, of New Jersey, Mayor I. F. Beatty, of Washington, Capt. Samuel Harding and family and Felix Campbell and family, of Brooklyn, Madame Cespedes, Hon. D. A. Loring, and family, of Chicago, Senator John J. Kiernan, of Brooklyn, Mr. W. R. Smith, of Syracuse, and many others.

## NOTES MILLER WEDDING.

Saturday last, at 11 o'clock A. M., Miss Emily, daughter of Mr. Daniel S. Miller, 518 Fifth avenue, and niece of Mr. Jay Gould, was married to Mr. McWalter B. Noyes, U. S. Consul to Venice, Italy. The whole interior of the house was lavishly decorated with flowers from Mr. Gould's conservatories at Tarrytown. The ceremony was performed by Rev. Dr. Ewer and Rev. Dr. Brown. Owing to the lateness of the season, ushers and bridesmaids were dispensed with. The bride wore a full court train dress of white satin, front of brocade satin, trimmed with bouffes of point lace. The bridal veil was also of rich point lace. A wedding breakfast followed, at which about seventy guests sat down. Among those present were Mr. and Mrs. Jay Gould and family, Mrs. Harris and family, Mrs. Russell Sage, who came up from Long Branch, Mrs. Henry Daler, Mrs. Dr. Rogers and others. After a tour of the Summer resorts, Mr. and Mrs. Miller will sail

for Venice in August. The presents were costly and handsome, especially those from Mr. Jay Gould. As the guests departed from the house each was presented with a box of wedding cake.

## LIFE IN NEWPORT.

The dances at the Casino are now very well attended. A number of prominent society people propose to play Tom Cobb on the 28th or 29th inst. The cast as now decided upon will be as follows:

Col. O'Finn.....Ex-Mayor Bedlow  
Tom Cobb.....Mr. G. G. Howland, Jr.  
Whipple.....Mr. Caldwell  
Matilda O'Finn.....Miss Austin  
Mr. Edingham.....Mr. T. F. Cushing  
Mrs. Edingham.....Julia Ward Howe  
Belstrode Edingham.....Mr. G. Snelling  
Caroline Edingham.....Miss Jones

This performance promises to be well attended.

Monday week Mrs. John Jacob Astor gave a literary entertainment, with refreshments, at the reading room of St. John's, on the Point, Newport. There was music also, and several of the ladies read selections. Among those who assisted Mrs. Astor were the Misses Bigelow, Edgar, Coates, King and Ellen Mason, Ida Mason, Carrie and Grace Russell, Carrie Hunter, Mrs. J. P. White, Mrs. Edward King, Mrs. Edgar, and Mrs. Hugh T. Dickey.

Miss Thorn recently gave a lunch party to a number of young ladies.

Last Tuesday week, at Newport, the bands of that place tendered a serenade to Mr. Theodore Havemeyer, Mrs. J. J. Astor, Mr. William Astor, Mrs. Peleg Hall, Mr. C. A. Andrews, all of this city, and the following gentlemen from Boston: General Charles A. Whittier, N. Thayer, Jr., and Charles F. Cushing.

Wednesday week, at his villa in Newport, Commodore Baldwin entertained a large number of guests.

Dancing at the Newport Casino will hereafter take place on Saturday evenings.

Tuesday evening of last week the venerable George Bancroft gave a dinner party at Newport.

Oscar Wilde lectures at the Casino this evening. He is the guest of Julia Ward Howe.

Mr. Samuel Coleman is building a cottage at Newport.

At the lunch party given on Wednesday week by Mrs. James P. Kernochan the following ladies were present: Mesdames Orden Goelet, R. D. Wilson, Thomas F. Cushing, Henry Turnbull, Paron Stevens, Lorillard Spencer, Frederick Sheldon, G. L. Rives and Miss Catharine L. Wolfe, all of New York; also Mrs. Fairman Rogers and Mrs. Atherton Blight, of Philadelphia.

Tuesday week Mrs. William K. Thorn gave a dinner party.

A full dress carnival at the Skating Rink has been one of the Newport attractions this week.

Saturday last Mr. H. G. Marquand and Mr. Robert F. Tyson were serenaded, also Messrs. George H. Norman and Mr. F. Weed, of Boston.

New Yorkers who have arrived at their Newport cottages the past week include Dr. C. M. Bell, of 310 Fifth avenue; J. F. Atterbury, Henry Sampson, General R. T. Wilson, 845 Fifth avenue; J. S. Bennett, T. M. Lewis, Miss L. L. Schuyler, 19 West Thirty-first street; Mr. Le Roy King, of the Everett House; Miss Mary Tooker, Mrs. D. B. Allen and family, Mrs. De Kay, Mrs. Sarah Goelet, Mr. Walter Kingsley, J. H. Mahony, Dr. Samuel Saxton, 12 West Thirty-fifth street; E. D. Morgan, Jr., who is visiting Ex-Gov. Morgan; Samuel Ward, who is the guest of Mr. James E. Keene; Mrs. Austin L. Sands, D. H. King, Jr., William Butler Duncan and Philip Allen, Ex-Mayor S. B. H. Vance, 581 Fifth avenue; J. Frederick Pierson, 318 Madison avenue; W. F. Kingsland, of the Union Club; B. C. Deas and F. O. Beach.

## PERSONAL MENTION.

Mr. Noah Brooks is in town.

Mr. F. M. Delano is at Saratoga.

Mr. N. K. Honore is at Long Branch.

Constant Mayer is at Richfield Springs.

Mr. George Lorillard is at Long Branch.

General A. D. Wallin is at the Sturtevant.

Marquis Dalla Valle, of Italy, is in town.

Mrs. William P. Earle is at Lake George.

Mrs. W. B. Oliver has a cottage at Long Branch.

Colonel and Mrs. John Hay have gone to Europe.

Arthur Wallack is at Stamford, Ct., for the Summer.

August Belmont is at the West End, Long Branch.

General E. L. Viele and wife are at Sharon, Conn.

Ex-Senator Conkling is visiting his home in Utica.

Mr. Gustave Kobbe, of the "Bristol" has gone abroad.

General Barrios, President of Guatemala, is in town.

Mr. W. M. Griffith is passing the Summer at Bay Ridge.

Mr. and Mrs. Davies, of Madison avenue, are at Long Branch.

Mrs. Dr. Bogert, of 5 St. Mark's place, is at New Brighton.

Harry Garfield is making a tour on foot through the Catskills.

Mr. Eugene Schuyler, U. S. Consul at Bucharest, is in town.

Justice Woods, of the U. S. Supreme Court, is at Mt. Desert.

Mayor Seth Low, of Brooklyn, is passing a week at Garden City.

Hon. Carl Schurz and daughter have been visiting Sea Bright.

Erastus Corning and family, of Albany, summer at Fire Island.

Dr. Samuel Sexton, 12 West Thirty-fifth street, is at Newport.

Mark Twain, of Hartford, stops at the Brunswick when in town.

General Hazen and wife will pass August at Newcastle, N. H.

Mrs. Isaac N. Phelps, 229 Madison avenue, is at New London.

General Lloyd Aspinwall, 25 East Tenth street, is at Long Branch.

Mr. and Mrs. Copenhagen, of Madison avenue, are at Long Branch.

Mr. and Mrs. Robert Galt, of Montreal, summer at Riviere Du Loup.

Mr. and Mrs. G. K. Lawrence, 450 Fifth avenue, are at Long Branch.

Governor Cornell and family are at the Cliff Cottage, Long Branch.

The Misses Davis, of West Ninety second street, are at Long Branch.

Mrs. A. Embury, 4 East Forty-third street, is at Bay Shore, L. I.

Mrs. Colton and family, 312 Madison avenue, are at Long Branch.

The Misses Vedder, 690 Madison avenue, are at Bay Shore, L. I.

Lieutenant Governor Weston, of Massachusetts, has gone abroad.

Mr. George F. Peabody has a cottage at Sea Bright, with his family.

Dr. Thomas M. Markoe, 20 West Thirtieth street, is at Sea Bright.

Mrs. J. A. Baldwin, of Cleveland, O., is visiting friends in this city.

Mr. and Mrs. William B. Crocker, 583 Fifth avenue, are at Elberon.

Ex-Gov. Rice, of Massachusetts is visiting his daughter, Mrs. Davies.

Mrs. Leopold Haas, 49 West Thirtieth street, is at Long Branch.

Peter Cooper spends much of his time at his country seat in New Jersey.

Mrs. S. M. Van Wyck, 29 West Sixty-first street, is at Littleton, N. H.

Miss Lizzie Adams, 32 East Sixty-third street, is at the Thousand Islands.

Dr. Robert Offenbach, of the Mount Sinai Hospital, is at Long Branch.

Mr. and Mrs. James N. Rice have gone from the Rossmore to Staten Island.

Miss M. Vanderpool, 32 West Twenty-fifth street, is at Mystic Bridge, Ct.

Mr. J. Lawrence Aspinwall, 29 West Seventeenth street, is at Sea Bright.

Dr. S. A. Main, the well known dentist, and family are at Long Branch.

Miss Emma F. Jones and Miss Carrie J. Vanderbilt will soon go to Lewes, Del.

Rev. Dr. Hepworth, formerly of this city, is said to be preaching in Newark.

Dr. Woolsey Johnson, 230 West Forty-third street, and wife are at Sea Bright.

Mr. and Mrs. Alexander Daylos, of West Forty-third street, are at Orange, N. J.

Mr. Walter Watson, President of the Montreal Bank, Canada, is at Sea Bright.

Miss Chamberlain, of Cleveland, O., is regarded in London as an American beauty.

Mr. H. B. Dater and wife, 12 West Forty-sixth street, are at Sudbury, Vermont.

Mrs. William H. Arnoux, of the Gramercy Park Hotel, has gone to Long Branch.

Mrs. Peter Gilsey and family, 35 West Twenty-eighth street, go to Belleport, L. I.

Mr. John M. Francis, of the Troy Times, sailed for Portugal last Wednesday.

Mr. and Mrs. R. C. Kearney, 33 Madison avenue, have gone to Black Rock Beach, Ct.

Mr. E. G. Ovington and daughter, of Brooklyn, will return from Europe in October.

Mr. and Mrs. R. H. L. Townshend, 171 Madison avenue, sailed for Europe last Tuesday.

Mr. and Mrs. George Westinghouse, Jr., of air-brake fame, have arrived from Europe.

Mrs. E. G. Wheelright, 12 West Seventeenth street, is at Great Barrington, Mass.

Miss Moss, daughter of Theodore Moss, has gone from Red Bank to the White Mountains.

Mrs. A. Stone, 63 Park avenue, and family, are at the Shippen cottage, Sea Bright.

Mr. Augustus C. Downing, Jr., of Fifth avenue and Sixty-seventh street, is at Sea Bright.

Mr. C. J. Hamlin, of Buffalo, is building a \$100,000 Summer residence at East Aurora.

Mr. and Mrs. J. K. Warren, 41 East Twenty-third street, sailed on Tuesday for Europe.

Mr. and Mrs. Isaac A. Singer, 752 Fifth avenue, have gone to their Summer residence at Yonkers.

Mrs. Hattie Buckley Crane, of East Thirty-sixth street, is at Asbury Park for the Summer.

Mr. J. P. Mead, and Mr. George P. Bryant and family, of this city, have gone to Hudson, N. Y.

Mr. James R. Keene has purchased the "Wanderer," flat on West Fifty-seventh street, for \$550,000.

Mr. P. M. Grant and Mr. N. J. Brown are at West Brighton, L. I., with their families, for the season.

Mr. George J. McGurkey, cashier of the Metropolitan National Bank, with his family, is at the Sea Bright.

Dr. William A. Hammond and a few professional friends dined at the Manhattan, Coney Island, last Sunday.

Messrs. E. Robbins Walker, J. N. Walker, Dr. Fuller Walker, and Theo. W. Stemmler recently visited Sea Bright, N. J.

Mr. and Mrs. Fairman Rogers have returned to Newport from Cambridge, Mass., where they were visiting Mrs. W. P. Lyman.

Hon. and Mrs. John Bigelow have returned to Highland Falls from their visit to Hon. Charles O'Connor, at New Bedford, Mass.

Early in September, at Newport, Mr. Colgate, of this city, will marry Miss Prince, daughter of Colonel William E. Prince, U. S. A.

Mrs. Martha B. Stevens, of Castle Point, Hoboken, has rented her cottage at Sea Bright to Mr. W. W. Wall and family, of this city.

Mr. and Mrs. Sidney Dillon, with his two sons in law, Mr. S. D. Ripley and Dr. Peter B. Wyckoff and their families, are at Richfield Springs.

Clergymen who have recently sailed for Europe include Rev. Dr. P. D. Van Cleef and family, Rev. Dr. F. H. Marling, Rev. J. Henry Sharpe, etc.

Mr. Christopher Meyer, 617 Fifth avenue with his family, is at New Brunswick, N. J. He is estimated to be worth from ten to thirteen millions of dollars.

Judge Ira M. Beebe and family, 33 East One Hundred and Twenty-sixth street, are at the Delaware Water Gap for the Summer, having a very happy time.

Mr. and Mrs. John H. Lyon, of 1406 Lexington avenue, and their daughters, Miss Pauline and Miss Lottie Lyon, will pass the Summer season at Niantic, Conn.

Mrs. William Leland, 11 East Twenty-ninth street, is at her Saratoga cottage this week entertaining Mrs. Sanford E. Church and Miss Nellie Church. Her daughter, Mrs. Joaquin Miller, and Hattie, Jennie and Ida Leland are with her.

Mr. Harry Allen, grandson of Mrs. D. B. Allen, and great-grandson of the late Commodore Vanderbilt, sailed for Europe last Saturday. Mr. George Vanderbilt went with him.

Miss Julia Lyon and Miss Lettie Lyon, chaperoned by Mrs. T. M. Johnson, of Baltimore, Md., are summering at the Smith House, Massena Springs, St. Lawrence County, N. Y.

Among the notable visitors at Coney Island last Sunday were ex-Senator Thomas C. Platt and wife, Mrs. Senator Malone, Judge Cooley, of Michigan; H. C. Kelley and Hon. E. B. Washburne.

The following well-known houses of this city have made handsome contributions to St. John's Guild: C. A. Auffmamt & Co., 33 Greene street; Iselin, Neeser & Co., Canal street; Cahart, Whitford & Co.; Hugh Auchincloss & Co.; James F. Ward & Co.; W. P. Clyde & Co.; Brooks & Co., and many others.

Colonel Lawrence Kip, 452 Fifth avenue, has a fine span of bays at Richfield Springs; Mr. L. M. Bates, the merchant prince, has three carriages and seven horses at the Springs; Mr. Sidney Dillon, the Pacific Railway man, has a fine pair of sorrels; Mr. W. D. Ellis has iron grays; Mr. B. B. Tilden drives a pair of dark bays; Mr. F. Lukemeyer has a bay team; Mr. T. R. Proctor a bay and a black.

Residents of this city who have been guests at the Long Branch hotels the past week include Judge Charles H. Truax, Jacob Hess, Solomon Sayles, John McKeon, Carroll Livingston, Russell Sage, Benjamin Wood, Hubert O. Thompson, Thomas R. Ash, A. A. Bonner, John B. MacDonald, Samuel Lewis and wife, William Slater, F. Vogel, A. Compton and A. Goldsmith, each with their families, H. A. Benedict, Professor E. P. Chase and C. Vandevort Smith.

New Yorkers at Sea Bright include General Louis Fitzgerald and family, Mrs. L. Bayard Smith and daughter, W. G. Kendall, Jr., Charles D. Sabin, R. E. Bonar and wife, G. F. Emmons and family, James L. Libby and family, Mrs. J. E. Blake and daughter, Mrs. J. S. Nelson and daughter, Mrs. Edmund Hurry and son, John Orpe and wife, John C. Downing and family, F. W. Clark and A. W. Adams and families, Charles Schumacher and family, Kenneth G. White, Captain W. R. Weed, Captain J. Foster, H. A. Hurlbert, Jr., Alex. Fletcher and son, Hon. R. Hoyt and family, Hon. James Lalor, J. A. Davenport and wife and many others.

## London News and Gossip.

LONDON, July 7.

Considerable curiosity was felt in regard to Madame Ristori's sustained pronunciation of the English tongue, and when the audience occupied their seats on Monday night at Drury Lane the wonder went around the house whether Lady Macbeth was to be given in broken English. Many of the visitors remembered Celeste, Stella Colar and Fechter with their foreign cadence, and all had Modjeska's accent well in their minds.

Let me hasten to say that Ristori's pronunciation of the language of Shakespeare was wonderfully good, at times absolutely faultless, and that any disturbing fears on this score were quickly removed. No one would take the eminent Italian artist for an English woman; but she has admirably caught the rhythm of Lady Macbeth's lines; indeed, I have seldom heard the speech in the third act, commencing "Nought had—all's spent," more touchingly rendered, and it was only in the more hurried and passionate passages, when the actress was, as it were, carried away by the excitement of the scene, that to the attentive ear there were the slightest indications of indistinctness. In the calmer and more deliberate scenes there was scarcely a false syllable, and particularly precise and accurate was the sleep-walking scene, which Madame Ristori gave in English some years ago at the Opera Comique. The scenes in which Madame Ristori appeared were, as might be imagined, the chief features of the performance; but amid much that was otherwise stilted, cold and "old-fashioned," there was one scene that stood out well from its surroundings. This was the section in which the reproach to Malcolm from Macduff is followed by the entry of Rosse with the news of the slaughter of Macduff's household. Here Messrs. Arthur Dacre (Malcolm), J. H. Barnes (Macduff) and A. C. Lilly (Rosse)—all comparatively young actors—acquitted themselves in a manner that should qualify them for admission to any theatrical association that in future may adopt Shakespeare *en permanence*, rather than as a principle to be taken up and dropped at pleasure. The Lady Macbeth of Madame Ristori is not a personage of whose ambitious and malevolent nature the least doubt can be entertained. There is but one good quality in this woman's nature, so far as we are permitted to analyze it—love, it not respect, for her husband. On appearing as the avant courier of Duncan, she greets him with the tenderest regard, and there is a wealth of meaning in the apparently slight action of allowing Macbeth's hand to rest on her shoulder, and so together quitting the scene after the crowned tyrant's nerves have been unstrung by the apparition at the banquet. Graphic in its intensity and effective realization of a firm, dauntless spirit, as is Madame Ristori's acting in the scenes in which she spurs Macbeth to the accomplishment of the fell design that wrecks the happiness of both, I give the palm to her illustration of the hunger for "rest" that in Lady Macbeth's instance is the equivalent of remorse. I have already mentioned Madame Ristori's delivery of the few lines that tell as forcibly as could volumes "Je punishment the guilty couple are already experiencing, and of the source of which they are fully conversant; but I hesitate in the attempt to describe the wonderful by-play, the facial exposition of unvaried feeling, and the dignity of bearing characterizing these

later scenes. In the early portion of the play Madame Ristori startles us by Lady Macbeth's restless craving for the fulfillment of her husband's dreams—a craving that, seeing no other means but the foulest murder, becomes positively eager for blood. In the third act, and in the sleep-walking scene, a revulsion ensues, and her subdued manner and grief-stricken face, denied the soothing influence of tears, almost command sympathy. Most actresses who undertake Lady Macbeth can show us the resolute and cruel side of the character; but none I have yet seen has supplied such a contrast in the final scenes. However, when all is said, the sleep walking episode still remains the most striking, as it is the most original, element of the performance. Here Madame Ristori's make-up with the white robe and the white coil wound round her head, the only relief being the blue black hair escaping from its confines, is perhaps somewhat too ghastly for the taste of nervous folks; but considering that her eyes are fixed in vacancy, and that there is no facial play, it is remarkable how the actress escapes monotony. The whole scene only occupies a few moments; but it leaves its mark ineffaceably upon the mind. "Ristori," says George Henry Lewis, "is universally spoken of as the rival of Rachel, many think her superior. The difference between them seems to me the difference between talent and genius; between a woman admirable in her art and a woman creative in her art. Ristori has complete mastery of the mechanism of the stage, but is without the inspiration necessary to great acting. A more beautiful and graceful woman with a more musical voice has seldom appeared; but it is with her acting as with her voice—the line which separates charm from profound emotion is never passed." Few will be inclined to dispute this close, concise and antithetical criticism. It came no doubt from a writer who had lived in the days of great acting, who had observed the stage closely from the period of Edmund Kean to the appearance in London of Salvini, who did not catch at the straws of talent as we do now, to help us along, and had plenty of good material for discussion and comparison. But the criticism, as applied to Madame Ristori's Lady Macbeth, is in the main true and just.

Madame Chaumont has played the past week at the Gaiety Theatre. A bustling, lively little creature, full of "go" and the "trick" of the French farce actress, not over distingue, and so well suited to the class of representation which she affects, but gaining her effects by means legitimate, according to the code Palais Royal. The play chosen for her *re entree* is the much-talked-of Divorcons, wherein the actress bears the chief weight of the work as Cyrienne. The joint production of MM. Victor Sardou and de Najac, it would be interesting to discover the exact share the former had in the writing, for a bolder so-called "comedy" for intention it would be interesting to discover, and the fact is the more curious, remembering that M. Sardou is credited in general with a serious idea in his play writing. However, as a Palais Royal three-act farce, Divorcons has long excited comment on both sides of the Atlantic, and the announcement of its production here caused some discussion as to what the dramatic censor would say. The questionable third act has been somewhat "cut"; but sufficient remains to enable us to be satisfied that a free adaptation has not been seen on the London stage. As it stands it may pass muster, for it requires a Parisian boulevarder to follow the colloquialism with which the piece abounds. The restaurant scene, which has suggested, in two or three directions, portions of pieces which have been seen in England, is, even as here presented, remarkable for the variety of its action from very slight material. As a whole, the play is thin, and I do not hesitate to assert that no actress on the London stage would be allowed one tithe part of that "business" with which alone Madame Chaumont made her part. Every credit is due to her for the vivacity she infuses into her work. She really gives one the idea of being as full of mischief as a monkey, as she wheedles, coaxes or quarrels with the elderly Des Prunelles, towards whom she holds so anomalous a position, or by turns excites his indifference or explains suspicious facts. To my thinking Madame Chaumont has improved since her last visit to England, when her representations were mainly confined to small pieces of the monologue order, such as Toto chez Tata, Madame Attend Monsieur, etc.; but her rendering in "business" of the song "Le Bonne Anne," showed distinctly that she possessed a keen sense of true humor. Curiously enough, Chaumont has only attracted very moderate houses during her present visit.

A new opera, entitled Velleda, by Mr. Charles Lenepew, who I believe resides in Paris, was produced at Covent Garden on Wednesday night. Madame Patti played the principal character and it achieved a moderate success. The composer is a gentleman hitherto unknown to fame—a fact the more remarkable because he has, to quote the late Mr. Thackeray, "come to forty year," and long ago entered upon artistic life, amid all the advantages that training at the Paris Conservatoire could secure. Genius, however, is a wayward thing, and "the prize of opportunity can only be drawn from a lucky bag" in which there are many blanks.

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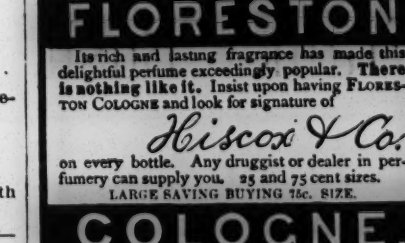
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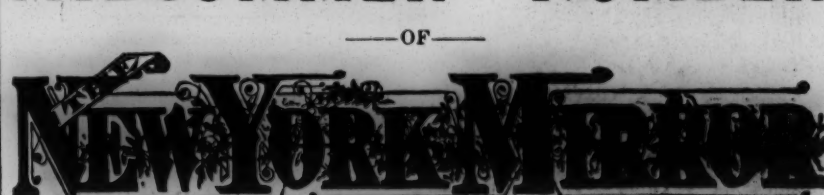
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## Seen and Heard.



There are agents and agents. Several of both sorts were grouped together in front of the Morton House Monday, and beguiled the weary hours between the setting and the rising of the sun's hot rays on that particular side of the Square with yarns and reminiscences. The subject of "papering" in dull times arose.

Said one: "I was business manager for a new attraction about two years ago, and we had rented a theatre in the city for two weeks. We had money and wanted reputation. I was instructed to 'paper' the house. I went about it in my own way, which I thought original and meritorious. I went over to Jersey City and gave a lot of tickets away to some workpeople, good for Monday night. For Tuesday and Wednesday nights I distributed several hundred seats among factory people. Well, they dressed in their best and came. The houses were filled with a lot of new faces, and habitués of the theatre imagined we were doing a fine paying business. The critics damned the piece, but were surprised that the public did not seem to agree with them. Things went on swimmingly until Saturday night. I had distributed nearly 800 seats among A. T. Stewart's employees. The critics were on hand to see how business was, when suddenly seven street cars stopped in front of the theatre and about one hundred couples got out and marched into the house. The boys 'tumbled to the racket' and our 'phenomenal success' was soon known around as the result of papering."

Another agent remarked that the most successful papering he had ever done was in Milwaukee. He had to play against a military ball at which all the fashionables were expected. He wanted these people to go to the theatre and to the ball afterwards. After a deal of thinking an idea struck him, and he went to a prominent dry goods merchant of the city, and after explaining the situation, enlisted his services. Every lady of fashion in the city who bought a bill of goods for three days previous to the performance found two nice seats in her package when she reached home. She naturally inquired into the matter, and the shopkeeper explained that he was anxious to show to about a dozen of his best customers that he appreciated their patronage and had secured a few choice seats, knowing that the best performance of the season would be given, and those few of his friends might enjoy it. The thing took. The novelty of being a deadhead and the compliment of being a best customer won the ladies. They decided to go and so told their friends. The idea resulted in a lot of free advertising, and the result was a crowded house of ladies in ball dress and gentlemen in swallow-tails, all of whom after the theatre went to the ball. "We played to nearly \$500 that night," said the agent, "and the manager said that but for the trick we would have been lucky to get in \$200."

A perspiring conductor was elbowing his way to the rear of a Third Avenue car on a down trip. As he neared the door he shouted to those on the platform: "Does anny uv ye gentlemen know where the Eyetalian Theatre is? A Dootch woman in front just axed me." Nobody had ever heard of an Italian theatre in the Metropolis, and dead silence enveloped the question.

At last an idea struck a fat little German, leaving him for a moment to weak to strike back. But he managed to blurt out: "Mebbe ats de Thalia Teater she wants."

"Jiminy, that's so!" said the relieved conductor as he began to elbow his way back to the front.

Willie Seymour has the unenviable duty of deciding on the applications for positions at the Madison Square Theatre. The other day a fine-looking young man called and presented his card, "Marcus Moriarty." After some preliminaries the gentleman was engaged and a contract duly signed.

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Alaska for home at Queenstown July 23. I have succeeded in securing some splendid specialties for next season. While in Paris I met Haverly. He was looking fine, and was having a good time. I am in excellent health, and will be in fine trim when I get back for work, and I will have plenty of it. I will write again before leaving."

—M. B. Curtis and wife are expected to reach the city during the latter part of the week. They will spend a few weeks of needed rest at Long Branch, having played eighty-five weeks out of a total of eighty-eight since the first production of Sam'l of Posen.

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